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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

WOULD DIGNITY BE LOST?

THERE is said to be an increasing demand for professional actors of the better class to improve the ability of stock companies maintained by various producers of motion pictures; and strangely enough, as these requests for players of special note develop, it is reported that such artists fight shy of engagement or decline to enter this new field.

Vaudeville has claimed and enjoyed the services of a large number of actors who long looked askance at this branch of amusements, and nowadays there is hardly a player whose special or temporary appearance on this stage of varied offering would seriously impair his values in the regular theatre.

It is evident that actors who ignore an opportunity to enter the motion picture field temporarily—in the interval between regular seasons, for instance—are unwise from a monetary viewpoint, for the salaries offered and paid by the motion picture producers are said to be larger relatively than those that have been realized by the persons employed in the regular field.

As to the question of preserving professional dignity, and a regard for art, it is quite safe for American players even of the first class to enter the motion picture field when it is considered that the very best dramatic artists in Paris have been quick to give their services in the making of artistic films, with no idea that by doing so they were failing in dignity or injuring their standing in the regular theatre.

On the other hand, when American motion picture makers are showing, by this desire to employ the best obtainable talent, that they wish to enter into competition with the admittedly superior picture films that come from France, there should be some element of competitive pride also in the actors sought in order to make that rivalry effective.

And there are other considerations that

should move to acceptance in this matter. One of these is the benefit that even noted American actors might gain from such service. If there is one thing in which the Continental actor—and particularly the French actor—excels it is in the art of pantomime. This art, perforce, would be greatly heightened in the American actor if he should occasionally enlist in the motion picture service, which essentially requires its exercise over any other function of the player. And while ordinary actors may engage in motion picture production with great benefit in this respect, it is safe to say that even those American players who are accepted as practically finished artists would also gain in this field a pantomimic grace and facility which they do not now possess.

THE COLLEGE AND THE THEATRE.

EDWIN L. BARKER writes on "The College and the Theatre" in *The American Educational Review* for June, and probably for the first time makes known the amazing extent to which these institutions have become related.

Mr. BARKER happily prefaces his essay with a sentimental suggestion. "Should a wedding announcement find its way to you in the not far distant future," he says, "be not surprised. It is a happy possibility—a possibility as happy as it is possible. The wooing days are numbered only by the length of a few years, but the ardor increases with each passing season." And the principals to this inevitable match, he says, are the theatre and the school.

In other words, the essayist declares that there is a new theatre building in America, and the wedding of the stage and the college will mark its completion. The growing popularity of education and the influence of college dramatics on the student life are assembling a different and more critical audience. "College men," he says, "are writing better and more vital plays; college men are acting them in a more sane and natural way; college men are discriminating as to what is worth seeing and what is not. The study of the drama, the dramatic courses and the presentation of plays in our universities, not only are of benefit to the students, but are of great help to the stage, and easily foreshadow the theatre of the future, where more better plays that educate, and entertain while they educate, will be presented."

A most interesting showing is made by Mr. BARKER of the breadth of the dramatic movement in colleges. He starts with the Greek Theatre at the University of California, where was presented for the first time on any stage VAN DYKE'S *The House of Rimonon*, with incidental music by a student and costumes designed from models in the possession of the Assyrian professor. Previously *Samson*, *The Merry Wives of Windsor*, *A Winter's Tale*, *Abraham and Isaac* as well as minor productions were made. Typical representations of late are detailed by the essayist. The Amherst Dramatic Club produced *As You Like It* earnestly, although the masquerading Rosalind was a man; the Harlequin Club at Purdue University put on a musical piece, *The Junior in Command*, with such success that it was repeated in Indianapolis and other cities (and this same club originally produced *The Fair Co-Ed*); Princeton's Triangle Club lately was seen in *The Duchess of Bluffshire*, with scenery and costumes as complete as those used in a metropolitan offering, while the English Club of the same university produced *The Knight of the Burning Pestle*; the Mask and Wig Club of the University of Pennsylvania spent \$20,000 in staging *Merely a Monarch*, which was seen in several cities; Radcliffe College produced *The Merchant of Venice* with a young woman Shylock, and *The Cricket on the Hearth* with a rosy-cheeked Caleb Plummer; the young women of Willow Hall, Northwestern University, appeared in *Pygmalion and Galatea*; at Mount Holyoke College the young women students presented *Beauty and the Beast* with elaborate effects; at the University of Michigan the "coeds" put on a piece called *Eds and Co.*, an original comedy depicting life in college forty years hence, when the girls outnumber the men five to one; the University of Kansas played *As You Like It* and a musical comedy; the University of Illinois gave David Garrick, *Two Strikes* (written by one of the professors), and *The Two Noble Kinsmen*; the juniors at Northwestern University last year put on *She Stoops to Conquer*, and this year *Esmeralda*, while the freshmen presented an original bit of fooling, *The Pony and the Peruke*; the University of Colorado acted *As You Like It* and *The Chaperon*; Iowa State University tried *Everyman*, as also did the University of Washington, which also staged *The Land of Heart's Desire*; one of the clubs at Leland Stanford University recently acted *Twelfth Night*; students of the

Massachusetts Institute of Technology, to vary their studies, produced a farcical piece called *That Pill Grimm*; the young men of the University of Maine appeared in *Much Ado About Nothing*; Columbia University students' latest effort was *In Newport*, and Dartmouth's *The King of U-Kan* followed, while the Cap and Bells Club of Williams College this year gave *The Jew of Malta* and *The Importance of Being Earnest*.

This surely is a formidable list of dramatic efforts, with the serious and dignified—or perhaps it is better to say the classic—predominating. But one of the most interesting student productions of the year was *The Captain of Plymouth*, a comic opera written, composed, staged, acted and sung by the boys and girls of the United States Indian School at Carlisle, Pa. It was the story of Captain MILES STANDISH and PRISCILLA, and the cleverness of the young Indians in the production is said to have been remarkable.

As Mr. BARKER points out, the language departments of many universities not only study plays, but frequently present the masterpieces of foreign dramatists as a means toward proficiency in the tongue they are studying. The *Cercle Français* of the University of Michigan gave *Le Barbier de Seville*, and staged it with complete scenery designed and painted expressly for the production. The Greek drama in English, the translations being the work of the students, are given at Harvard, the University of California, Drake University, Beloit College and other institutions. Frequently the Greek plays are presented with original incidental music, composed by the students. Columbia University in past years has given plays in German, French and Spanish. And well-known actors have reciprocated college attention to the drama by appearances in plays or as lecturers before educational bodies.

There is no doubt that the work of the colleges in the drama, as THE MIRROR has many times pointed out, will be mutually far-reaching and highly beneficial. Its results are already apparent in the theatre, as they are in the institutions of learning.

ELECT NEW OFFICERS.

Managers' Association Holds Its Second Annual Meeting.

At the Hotel Astor last Tuesday afternoon the National Association of Theatrical Producing Managers held its second annual meeting. Henry Savage, the former president of the association, called the meeting to order and announced that he had decided not to be a candidate for re-election, because he considered that the organization's head should be a man whose business permitted of his being in New York the greater part of the time. Hollis E. Cooley, the retiring secretary of the association, and Ligon Johnson, the general counsel, submitted their respective reports and the account of the many evils remedied and the good accomplished since the organization was founded met with warm approval from the managers present. Samuel A. Scribner, the association's treasurer, made his report, one which showed that the body was in excellent financial condition. The following new officers were elected: President, Henry B. Harris; vice-president, Charles H. Yale; secretary, Jules Murray; treasurer, Samuel A. Scribner; general counsel, Ligon Johnson. The board of directors now includes the following gentlemen: William A. Brady, Henry W. Savage, William F. Connor, Gus Hill, Harry Martell, A. H. Woods, Joseph Brooks, E. E. Forrester, Daniel Frohman, Hollis E. Cooley, Harry Dodt Parker and John A. Hummelin. Other than those mentioned, the following managers were among those present: Jesse Lasky, Phil Benedict, John P. Slocum, Gus Bothner, John Leffer, Howard Hall, Francis X. Hope, William Harris, A. E. Willis, Milton Nobles, Robert Campbell, Clay Lambert, W. S. Campbell, Harry Hastings and W. H. Gregory.

QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters from members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

W. L. SMITH, Minneapolis: For information as to the date of the rehearsals mentioned you should address Lieber and Company, Fifth Avenue and Thirty-eighth Street, N. Y. The managers of the production.

W. H. G., Port Deposit, Md.: Thomas H. Glenney was born at Newcastle-on-Tyne, in England, and came to this country with Dion Boucicault in 1845, making his first appearance in Arrah-na-Pogue at the Park Theatre, New York.

S. S. B., Carthage, Mo.: John A. Mackay died March 22, 1891.

E. J. W., Gloucestershire, N. Y.: The farce comedy, *Mr. Wilkinson's Widow*, was first seen in New York March 30, 1861, when it was produced by Charles Frohman at Proctor's Twenty-third Street Theatre. The farce is from a French original, the adaptation being made by William Gillette.

J. M. H., Woonsocket, R. I.: E. S. Willard made his first appearance in America on Nov. 10, 1890, playing Cyrus Bleanak in *The Middleman* at Palmer's Theatre. During this engagement he presented a repertoire embracing *Judith*, *John Needham's Double*, *Waltham*, *My Wife's Dentist*, and *Old Soldiers*.

W. R. F., Charlottesville, Va.: *The Lady's Bath* was adapted from a French original by T. W. Robertson.

S. A. K., Portland, Me.: The last appearance of Mrs. John Drew upon any stage was at a benefit given to Edwin F. Knowles at the Montauk Theatre, Brooklyn, N. Y., May 12, 1907.

D. H. H., Louisville, Ky.: The real name of the actor known as George the Count Jones was George Jones.

N. C. S., Richmond, Va.: The man who wrote both songs, about which you inquire, "Old Folks at Home" and "Old Black Joe" was the late Stephen C. Foster. It is impossible for THE MIRROR to reprint the last, as requested by you, but you should not have difficulty in obtaining a copy through any dealer in sheet music.

E. B. B., Rochester, N. Y.: The nailbarbers at Edwin Booth's funeral were Daniel Johnson, Albert M. Palmer, Charles P. Daly, Eastman Johnson, Horace Howard Furness, William Bispham, and Thomas Bailey Aldrich.

J. R. C., Baltimore, Md.: John McCullough made his last appearance before an audience at McVicker's Theatre, Chicago, Sept. 29, 1884, as Spartacus in *The Gladiator*. His first appearance on the stage was at the old Arch Street Theatre, Philadelphia. He died Nov. 8, 1885, and was buried at Mount Moriah Cemetery, Philadelphia.

T. M. D., New Orleans, La.: Julia Marlowe was known as Fanny Brough upon her first appearance on the stage at the age of 12. At the age of 14 she played her first Shakespearean role, that of *Balthazar* in *Romeo and Juliet*. Her debut as a star took place at New London, Conn., April 25, 1887, she netting *Parthenia* in *Ingomar*.

PERSONAL.



PARKER.—Louis N. Parker, the English play-wright, who has achieved some fame also as a director of historical pageants, is to discontinue his efforts in the latter field after this Summer. Mr. Parker directed the *Sherborne* pageant in 1905; Warwick in 1906; Bury St. Edmunds in 1907; Dover in 1908 and Colchester and York this year. It is estimated that for these pageants Mr. Parker has rehearsed more than twelve thousand amateur actors and actresses.

KEENAN.—Frank Keenan is to appear in October in the principal role of *The Heights*, a play by William Anthony McGuire. Mr. Keenan will star for five years under the management of Henry B. Harris. Until the production of *The Heights* he will act as general stage manager for Mr. Harris and stage several new plays.

KOHLMAR.—Lee Kohlmar sailed last Wednesday on the *President Lincoln* for Germany. He will appear in his repertoire at the Court Theatre, Munich; the Stadt Theatre, Nuremberg, and the Court Theatre, Darmstadt, playing as a "guest" star in German. Mr. Kohlmar will return to America early in August, and will star next season under the management of Martin and Emery.

WESTON.—Lucy Weston, having been engaged by Charles Dillingham for the role of the widow in *The Candy Shop*, was a feature of the Chicago opening of that musical comedy at the Studebaker Theatre last night.

BURT.—Laura Burt has been engaged as the star in Preston Gibson's play, *Success*, which will be seen at the Belasco Theatre all this week.

PERRY.—Frederic Perry has been engaged by Henry B. Harris to play one of the principal roles in *An American Widow*, Kellert Chambers' new comedy, to be produced by Mr. Harris next season.

BOUCICAULT.—Dion Boucicault, general stage-director for Charles Frohman in England, is now in Paris for the revival of *Peter Pan* at the Vaudeville Theatre.

DILLINGHAM.—Charles Dillingham sailed on the *Lusitania* last Wednesday for a brief trip abroad, London and Paris being the objective points of his visit.

PRIMROSE.—George H. Primrose has gone to the Thousand Islands on his annual fishing tour. He announces that his minstrels will begin their season at Asbury Park July 16.

FAVERSHAM.—William Faversham has commissioned Maurice Hermann to purchase in Europe the jewels, armor and draperies necessary for his production of Stephen Phillips' *Herod*. Mr. Hermann took with him the costume plates drawn by Percy Anderson of London. These plates were originally made for Beerbohm Tree's production of the play, and were loaned to Mr. Faversham by Mr. Tree. Mr. Faversham's production of *Herod* will be made at the Broadway Theatre next October. Mr. Hermann sailed for Europe last Wednesday.

ADAMS.—Maude Adams has been requested by the Play Grounds Association of Washington to give an outdoor performance of *Peter Pan* on the South lawn of the White House grounds.

HALL.—Laura Nelson Hall, the past season a member of the cast of *The Easiest Way*, has been engaged by Brooks and Dingwall for a leading role in the Autumn, in *The Sins of Society*. When the play is seen in New York Miss Hall will play the part now played by Dorothy Donnelly.

RUSSELL.—Lillian Russell closed her season in *Wildfire*, one of the most profitable she has ever had, in Milwaukee last Saturday night. In her new play, *The Widow's Mile*, for Edmund Des, she will appear at the Liberty Theatre, Sept. 6.

KRIEGER.—Jacques Krieger has succeeded W. H. Tenby as *Leocoon* in *The Beauty Spot* at the Herald Square Theatre.

COLLIER.—William Collier was compelled to suspend his engagement at the Garrick last week after the Monday night's performance on account of illness. His special matinee in honor of Sir Charles Wyndham will be given this afternoon.

FYLES.—Franklin Fyles, the dramatist and dramatic critic, and Mrs. Fyles sailed for Havre on *La Provence* on June 10. After a motor trip on the Continent they will settle in England for the Summer.

ODELL.—Maude Odell (Doremus) returned last week from London, where she played her original part with Billie Burke in *Love Watches*, and has gone to her home at Beaufort, S. C., for the Summer. She will continue with *Love Watches*, returning in August to begin rehearsals.

CRAWFORD.—Russell Crawford, who is now at his Summer cottage in Maine, has written a book, which he will call "The Ramblings of an Old Mummer," an extension of his article published in *The Mirror*, and which is now being published in London. Mr. Crawford has been re-engaged for next season to support Otis Skinner.

WYNDHAM.—In addition to having obtained the English producing rights to *The Blue Mouse*, Sir Charles Wyndham has acquired *The Happy Marriage*, the Clyde Fitch comedy seen recently at the Garrick Theatre.

DREW.—John Drew in September will open his season at the Empire Theatre in a new comedy by W. Somerset Maugham, the author of his last season's vehicle, *Jack Straw*.

WILLIAMS.—Malcolm Williams has retired from the cast of *The Candy Shop*, having been succeeded by Louis Harrison.

BURKE.—Late in August, at Powers' Theatre, Chicago, Billie Burke will open her season in *Love Watches*, coming to the Lyceum in this city around the holidays in a new comedy.

VANBURGH.—In the London production of Clyde Fitch's play, *The Woman in the Case*, at the Garrick Theatre, Violet Vanburgh has played with excellent success the role played in this country by Blanche Walsh.

GILLETTE.—Although practically in retirement, William Gillette is by no means idle. He is working on a comedy drama intended for early New York production.

FROHMAN.—Daniel Frohman, who is due in New York tomorrow (Wednesday) on the *Atlantic*, brings with him a contract to produce a four wing pinero's play, *The Thunderbolt*.

HODGE.—Having played the leading role of *The Man from Home* for nearly two years, William T. Hodge has withdrawn temporarily from the cast at the Astor Theatre that he might gain a few weeks' rest. During Mr. Hodge's vacation his role will be played by Henry Hall, who has acted the part in the company presenting the comedy on the road.

THE USHER



Oscar Asche, whose note in London has increased remarkably since he acted in this country, and who is building up a fine Shakespearean repertoire varied by modern drama of the sort that offends him and Mrs. Asche (Miss Brayton) adequate opportunity, recently departed for Australia, his native land, after an absence of eighteen years.

From an interview with Mr. Asche in the London *Referee*, it is natural to assume that his visit to Australia, in some measure, has been due to what they call the "slump" in London theatricals.

In discussing this slump, Mr. Asche voices strong opinions as to its cause: "There are three very potent reasons for it," he says. "One reason undoubtedly is that there are too many theatres. Another is the 'giving away' of important stage illusions. The third reason is one for which managers—actors and otherwise—have only themselves to blame. That is the frightful increase of the deadhead system." Mr. Asche then went into some detail:

I am as sure as I am that I am sitting in this room talking to you that the now very common practice of letting friends "behind the scenes" and the printing of magazine and newspaper articles showing how this or that important stage illusion is worked have done a great deal to destroy the old enthusiasm for the drama. And, look you, certain dramatic authors are as much to blame as anybody else for this state of things. Think how many authors of late years have written plays showing up the inside, and even the sunny side, of theatrical life.

Yes, and your deadhead is another destroyer of your drama. Once you give a man a free seat for the play you will have a difficulty ever after to make him "pay to go in." And yet managers go on working extensive free lists for "friends"—not only for first nights but other nights. Then they wonder that their box office man has a sinecure. It is entirely a mistake, this free list system.

While I was touring with a certain highly respected manager whom you know, we were playing at a long famous old playhouse in an ancient town. We had billed *Macbeth* for the Friday night, but during that day the theatre was burned down. For our next week there our chief contrived to borrow a playhouse a little way out of the district. On reaching there to rehearse on the Monday the manager received a letter saying that the writer had been given two dress circle orders for the performance of *Macbeth*, but as that play was not performed owing to the destruction of the theatre, the writer surmised that the manager would remit the money value of those "orders."

This concluding anecdote would seem, perhaps, to record an impossible example of "nerve" on the part of a deadhead; but really that gentry lose all sense of the fitness of things when once they form the habit of play-going without outlay.

What Mr. Asche says about the disclosure of the illusions of the theatre and its effects is pertinent. The stage no longer, even to those of confined commerce with it, is the realm of mystery. It used to be, and no small part of its appeal grew from the fact.

And in London, no doubt, as in this metropolis, theatres are increasing in number beyond the possibility of profitably furnishing them with plays and audiences. The erroneous notion, held by many persons with capital, that real estate almost anywhere within the metropolitan district may be profitably used for theatrical purposes is bound to be amended before long, and the result of a reaction will be that real estate men, when this fallacy is disposed of, will fight so shy of theatrical propositions that the contrast will be amazing.

Mr. Asche did not confine himself to the opinions expressed in the foregoing. The question of a Repertory Theatre, for some time now dominant in London discussions of the stage, was touched by him. He holds that such a project, like that of a National Theatre, is scarcely necessary in London. "London is a Repertory Theatre in itself," he says, "for there more than anywhere play-goers may see every possible kind of a play night by night." And he thinks the Shakespearean repertory idea may be met by several managers now committed more or less to that author.

But, of course, that is the actor-manager's idea. The actor-manager could not afford to have any other. And there is much to be said for the side of the question that relates more generally to the public and to diversified dramatic art.

The next political campaign in this municipality promises to develop unusual liveliness, and no New York political campaign is mild and uneventful.

The alleged project to "show up" a long-dominant local system, however, by means of

a play written expressly for the purpose inspires some doubt as to results.

The scheme outlined involves, it is said, the expenditure of some \$50,000 to produce such a play and run it without returns, tickets to be distributed freely to those whose votes it is desired to influence in another than a habitual direction.

The sum named for the project is too small. And who ever heard of persons going in mass—even when they did not have to pay for admission—to a play boldly projected with the cold and undramatic purpose of changing their minds?

Dr. Appleton Morgan writes with reference to the paragraphs by the Usher last week, including his own theory, as to the abrogation of the "rogues and vagabonds" statute regarding actors:

Mr. Carpenter will pick a bone with you. He thinks he is the editor of *New Shakespearean*.

Not only Louisiana, but every State carved out of the old Louisiana Purchase, has a lot of absolute French, and even its predecessor, Spanish, law to plead *cum fokum* every now and then when business is dull. Old Stiner used to relieve the dull times in the tea trade in New York City by having a fire. The whirligig of time brought in its revenges, and his wife and daughter were burned to death—Mrs. Stiner because she was too fat to get through a window, and her daughter because she refused to be separated from her mother.

In Florida one can plead any old Spanish law to-day, the rule being that laws written (i. e., statutes) adhere to the territory unless legislatively repealed or solemnly declared no longer controlling by a proper court.

If a royal word has the effect of law, I wonder if the ruling of Henri Quatre of France will prevail, that anything that the king laughs at is to be pardoned. Once in his reign a play was produced that made fun of the constables in some locality or other. The proprietor of the playhouse was arraigned for *lese majesté*. The king some how heard of it and commanded that the play be produced before himself. He roared and shook his sides. Then he discharged the theatre people with rewards and the memorable sentence, "Je ris-par conséquent je pardonne."

The following was received on Saturday:

Dear Usher:

Will you please let his friends all over the country know that Gustavus Levick is dying in St. Vincent's Hospital, West Twelfth Street, New York? The doctors say he cannot recover, and may make his final exit at any moment. He weighs about ninety pounds. You may remember Mr. Levick as the handsomest and best looking man that Edwin Booth, Lawrence Barrett, and Clara Morris ever had. I do, and also as the ideal Cripple in *The Two Orphans* at the Boston Theatre, when I was a boy there, in 1875-6. His face is now a Greek tragedy. He is the oldest-looking fifty year old man that I have ever seen. When I think of him as the talk of Boston, what he should be (America's leading actor, N. C. Goodwin apart), and what he is, I think of Lear. Mr. Levick is the guest of the noble Actors' Fund, which you started thirty years ago. Thanking you.

Ever of thee,
JOHN ERNEST WARREN.

Although Gustavus Levick has been out of professional view for years, there are many followers of the theatre that will be shocked to learn of his present state, so graphically described by Mr. Warren.

Mr. Levick was one of the shining lights of the theatre during what may be termed one of its most personally romantic periods in this country, and the cherished memories of him as an actor contrast strangely with his condition to-day.

COHAN AND HARRIS' PLANS.

Several New Plays of Promise Announced for Coming Season.

Cohan and Harris will open the producing season of 1909-10 Aug. 9 in Atlantic City with the Cohan and Harris Minstrels, with George Evans and one hundred "honey boys." The entire programme and production are new. Mr. Cohan has written the book, lyrics and score of the after piece, *The Fireman's Picnic*.

Raymond Hitchcock will be presented in a new Cohan music play, which opens in Rochester on Aug. 27.

A big melodrama will be presented in the hall days, and new plays by Winchell Smith, J. Hartley Manners and William Hurlbut.

J. E. Dodson, after playing in *The House Next Door* all Summer at the Gaiety, will tour the country. He will be followed at the Gaiety by Winchell Smith's comedy, *The Fortune Hunter*, in which a second company, too, will go on tour.

John Barrymore will head one organization and Thomas W. Ross the other.

Edna Wallace Hopper will star in a new Cohan music play, *The Harrigan Girl*.

George M. Cohan, Josephine Cohan, Jerry Cohan and Helen Cohan will tour to the Pacific Coast in *The Yankee Prince*, returning East in January to start rehearsals of Mr. Cohan's new music play which will open in New York on Washington's Birthday.

Trixie Friganza and her company will make a trip to the Pacific Coast in *The American Idea*.

One company will present *Forty-five Minutes from Broadway* and two companies *Fifty Miles from Boston*.

Robert Ober will resume his tour of Browster's Millions.

FREDERIC THOMPSON'S MYSTERIOUS STAR.

Frederic Thompson announces for production a new play to be called *Love Comes to All*, now being written by Booth Tarkington and Henry Leon Wilson. Incidental music by Harry Rowe Shelley. The play deals with life in Louisiana about the period of 1812-13.

In this new play Mr. Thompson will star a young woman whose identity he will endeavor to conceal under the name of *the theatre of "Nell"*. Is it possible that "Nell" is *Mabel Tallaferro*?

The play will be produced in Washington, D. C., about the middle of October.

MME. MODJESKA'S MEMENTOES DISTRIBUTED.

Madame Modjeska's theatrical mementoes were disposed of by gift last week; only one article, the promoter's copy of *As You Like It*, was sold. It was purchased by Robinson Locke, owner and editor of the *Toledo Blade*.

To Gladys Varnell, a member of Mrs. Fiske's company, were left many interesting articles, among them the costume worn by Madame Modjeska as Rosalind.

Others who were remembered are Margaret Livingston, Madame Feltche Modjeska, and various relatives.

THE PLAYS OF THE WEEK.

THE MOLLUSC SERVES TO DISCLOSE SOME EXQUISITE ACTING.

Charles Wyndham a Delightful, Though Tardy, Feature of the Waning Season—Miss Marlowe and Mr. Sothern in Two Familiar Plays of Their Shakespearean Repertoire—At Other Playhouses

To be reviewed next week:

THE FOLLIES OF 1909. Jardin de Paris.
THE MOTOR GIRL. Lyric.

Empire—The Mollusc.

That the play, as emphatically and as often as the play, is "the thing," was proved delightfully at the Empire Theatre last Monday night when Charles Wyndham made clear the principal causes for the failure, at its previous performances in this city, of Herbert Henry Davies' little comedy, *The Mollusc*. Prior to the play's production at the Garrick Theatre last September American playgoers had heard much of the English success of the piece and of the delightful acting of Charles Wyndham as Tom Kemp. The author of the comedy, Mr. Davies, already had gained some approving attention here with *Cousin Kate*, in which several seasons ago we saw Miss Barrymore; Mrs. Gorrings's *Necklace*, in which Mr. Wyndham played here at the Lyric Theatre in 1904, and *Cynthia*, in which Miss De Wolfe, since withdrawn to private life, appeared at the Madison Square Theatre early in the previous year supported by a cast of players including many who have since been seen in very notable productions. (This cast, in passing, included Charles Cherry, Arnold Daly, Max Freeman, Harrison Hunter, R. C. Herz and Fletcher Norton.)

The failure of the American production of *The Mollusc*, therefore, was the more surprising and the more regrettable. The reason for that failure was accepted unanimously as the glaring misplacement of Joseph Coyne in the cast, a comedian of methods admirable and proper in their sphere, but atrociously out of harmony with Mr. Davies' intentions. Mr. Coyne was fresh from a London success as Prince Danilo in *The Merry Widow*, and that role, so far removed from Mr. Davies' Tom Kemp, is typical of those for which the comedian is best fitted. Properly cast, Mr. Coyne is intensely funny in a broad, thickly applied fashion, and his success in that field of humor was his failure in the delicate, finely drawn fun of *The Mollusc*. Actors propose and managers dispose, and perhaps Mr. Coyne was but little to blame. Little blame, for instance, could be attached to a bull in the proverbial china shop if his owner saw fit for reasons of his own to drive him there.

Mr. Wyndham's Tom Kemp is all that Mr. Coyne's was not. It is played with repose, quiet delicacy and exquisitely light touches of humor. And in Sir Charles' characterization one sees clearly Mr. Davies' intentions, and, as clearly, one sees Mr. Coyne's errors. The comparison, admittedly, is odious, but in this instance it is inevitable, since the failure of the earlier performance and the success of the latter rests upon the comparison. It is fair to say that Mr. Coyne could not play Tom Kemp. It is just as certain that Sir Charles could not play Prince Danilo.

In this later performance of *The Mollusc* Mary Moore is seen as Mrs. Baxter, the role played at the Garrick by Alexandra Carlisle, and her portrayal of the good-hearted but selfish and lazy "mollusc" is attuned to the same key set by Charles Wyndham and with the same artistic results. Sam Sothern is the Mr. Baxter and Lillian Waldgrave the Miss Roberts. Both players give well-rounded and satisfying performances.

The Mollusc is a delightful climax to the Empire Theatre's season.

Academy of Music—Sothern and Marlowe.

For the second week of their engagement at the Academy of Music Miss Marlowe and Mr. Sothern were seen again in *Hamlet* and *The Merchant of Venice*, the former the first half of the week and the latter the second. Mr. Sothern's *Hamlet* is familiar, but it is a characterization that appears to improve upon acquaintance. Not that it is unsatisfying at first view, but that one performance seems too little opportunity to appreciate at their full value the painstaking and enormous wealth of details which Mr. Sothern has woven into his portrayal, details of artistic worth and intelligently making clear to the stranger who may not be a Shakespearean scholar much that he sees, through Mr. Sothern, for the first time. In an interpretation as excellent as Mr. Sothern's much appears that to an ordinary reader is lost in the bare reading of the Shakespeare play. It is upon this theory, perhaps, that educators lay their claim that, for students, *Hamlet* in the acting is of greater value than in the reading. Mr. Sothern's portrayal is an excellent proof of this.

In Miss Marlowe's *Ophelia* one sees depths of tragic power lacking in some of her other Shakespearean heroines, quite absent, for instance, at equaled moments in *Romeo and Juliet*. In *Ophelia*'s one strong scene, which has some of the known as the "mad scene," Miss Marlowe strikes a note more intense in its tragic import than any moments of similar kind in her *Juliet*.

Frederick Lewis was an excellent Horatio and Eric Blind an adequate Claudius. Mr. Buckstone was an amusing gravedigger, and even in that role, one calling, of course, for no elegancies of speech, his exquisite elocution was a pleasing thing to hear. Alma Kruger acted her few important scenes as the queen mother of *Hamlet* in intelligent fashion and with some little display of emotional strength. From a spectacular standpoint the heavy scenes and numerous auxiliary players were handled in the competent and satisfactory fashion which has become characteristic of Mr. Sothern's productions. The complete cast of *Hamlet* was as follows:

Claudius	Eric Blind
Hamlet	Mr. Sothern
Polonius	John Taylor
Laertes	Sydney Mather
Horatio	Frederick Lewis
Orcel	Albert S. Howson
Rosencrantz	Frederick Roland
Guildenstern	John Taylor
Priest	P. T. Kelly
Marcellus	Arthur Sherman
Bernardo	James Redmond
Francisco	Arthur Lester
Reynaldo	Paul Morton
First Player	King
Second Player	Malcolm Bradley
First Gravedigger	Rowland Buckstone
Second Gravedigger	Henry Turner
Ghost of Hamlet's Father	William Harts
Fortinbras	Milano Tilden
Gertrude	Alma Kruger
Ophelia	Miss Marlowe
Player Queen	Helena Head

The Merchant of Venice, with Mr. Sothern again as Shylock and Miss Marlowe as Portia, was a welcome revival during the last three days of the week, and despite the warm weather the Academy was as generously filled as during the performances of *Hamlet*. Mr. Sothern's interpretation of Shylock is a dignified and convincing one. The Portia of Miss Marlowe is pleasing and intelligent at all times. Frederick Lewis was the Bassanio. As a matter of record, the complete cast of *The Merchant of Venice* is here given:

The Duke of Venice	William Harts
The Prince of Morocco	Eric Blind
Bassanio	Thomas Coleman
Salanio	Frederick Lewis
Salanio	P. T. Kelly
Gratiano	John Taylor
Lorenzo	Vincent Starnood
Shylock	Mr. Sothern
Tubal	Frank Rolcher
Lamochet Gobbo	Rowland Buckstone
Old Gobbo	Malcolm Bradley
Portia	Miss Marlowe
Balthazar	Frederick Roland
Ganob	Harry Rabon
Portia	Miss Marlowe
Nerissa	Miss Marlowe
Jessie	Helena Head

PAUL GILMORE.



Above is the latest picture of Paul Gilmore, who has just closed a remarkably successful season of forty weeks in *The Boys of Company B*.

A story of Mr. Gilmore's Chicago engagement—and a story which those who were present positively declare to be true—is that at one of the first performances of the comedy a member of the audience laughed so heartily that he died. The manager of the theatre, of course, did not inform Mr. Gilmore of this until the conclusion of the performance. Mr. Gilmore, although very sorry to learn that his comedy had been so effective as to have a fatal result, suggested to the manager of the theatre that the Chicago newspapers be informed of the fact, whereupon the manager of the theatre, agast, exclaimed: "What do you want to ruin our business? Why, if we publish this people will not come to the play for fear of laughing themselves to death."

Mr. Gilmore will appear for the first part of next season in *The Call of the North*. About holiday time, however, he will produce a new play in which he will be seen on the road for a few months and then appear in New York for a Spring engagement.

At Other Playhouses.

ACADEMY OF MUSIC.—The final week of the engagement of Miss Marlowe and Mr. Sothern at the Academy began last night with a revival of *Twelfth Night*. That play will be the attraction until Wednesday night, when *The Taming of the Shrew* will be presented and retained for all performances until Saturday night. In response to requests for another opportunity to see *Romeo and Juliet*, Miss Marlowe and Mr. Sothern are to give an extra performance of that play next Friday afternoon.

METROPOLIS.—This house closed Saturday night for the Summer with the final performance of the Hinrich's Opera company in *Aida*.

YORKVILLE.—A popular demand has led Leon Berg to retain for another week *The Mouse Trap* Peddler.

BLANEY'S LINCOLN SQUARE.—Yesterday, for a warm weather period, this theatre inaugurated a season of vaudeville and moving pictures.

LIBERTY.—With the closing of the season of Mr. Hilliard's play, *A Fool There Was*, on Saturday night, this house closed for the Summer.

GARRICK.—Here last night William Collier resumed his run in *The Man from Mexico*, after an interruption of a few days, occasioned by an uncomfortable siege with an ulcerated tooth.

KNICKERBOCKER.—This theatre closed for the Summer Saturday night when *The Candy Shop* departed for the Studebaker Theatre, Chicago.

GEORGE ARLISS AS SEPTIMUS.

Harrison Grey Fiske Obtains Dramatic Rights of the Locke Novel—*The Bridge*.

Harrison Grey Fiske has secured the dramatic rights of W. J. Locke's *Septimus*. There was a lively competition for these rights among American managers, as the book has enjoyed a wide popularity, and its suitability for stage use has been generally recognized. The work of dramatization has been entrusted to Philip Littell, who made a skeleton version of the play to submit to the novelist. Mr. Locke in approving it writes to Mr. Fiske: "I like the play in its present form very much and I must congratulate Mr. Littell on his ingenuity." Mr. Locke will retouch the play after Mr. Littell's work has been completed. In the dramatic shape the leading characters are retained, but the structure of the story is materially changed.

Mr. Fiske has secured *Septimus* for the use of George Arliss, who will originate the name part. Mr. Arliss, who has been holiday making in England since the close of his tour in *The Devil*, will begin his second starring season in the Autumn, appearing in New York the latter part of October.

Mr. Fiske has also secured for Mr. Arliss a new play by Ramsay Morris. The scenes are laid in New York and Mr. Arliss will have a dual character to impersonate in it.

Mr. Fiske announces that his first production in New York next season will be made at the Majestic Theatre early in September, when Guy Bates Post will be seen in *The Bridge*, by Rupert Hughes. Mr. Fiske presented this play recently in Providence. Mr. Post, who had achieved success in *The Virginian*, *The Heir to the Throne*, and *Paid in Full*, then first appeared as a star.

The Bridge deals with the shams of class distinctions in this country, and illustrates the spanning of the social gulf that sometimes lies between our pseudo-aristocracy and the people who are doing things. Incidentally it touches in a new way upon certain phases of the capital and labor conflict. It contains a striking novelty in a scene that represents an enormous cantilever bridge in process of construction, with a realistic representation of the various details of the incidental work.

JOHN H. SPRINGER TO BUILD IN HARLEM.

John H. Springer has announced his intention to erect a large theatre upon the ten lots recently secured by him at the corner of Seventh Avenue and 123d Street.

The new house is to cost \$500,000, to seat 2,500 people, and to be run as a combination house along the lines so long followed by Mr. Springer at the Grand Opera House.

Mr. Springer's lease on the Grand Opera House expires in May, 1910, but he announces that despite this fact upon the completion of his Harlem playhouse he will control three theatres.

ENGAGEMENTS BY WILLIAM LAWRENCE.

William Lawrence has engaged for his Uncle Dave Holcomb company for next season Marion Shirley, leading ingenue; W. L. West, character; Ethel Lehrs, Mr. and Mrs. Hahn, Fred Moran, Charles Hummingway, and Mrs. F. A. Annis. The cast is being completed rapidly, and the company will open Sept. 1. Mr. Lawrence will have a full car of scenery and a complete production in every respect.

THE MATINEE GIRL.

CHARACTERISTICALLY FEMININE INTERVIEW
WITH FRANCES STARR.Joseph Kilgour Talks of Art and Golf—James
Forbes Has a Real Joke for The Commuters—
Rose Stahl's Dresses—Green Room and Lambs
Dispute Story's Origin.

"Dear Laura, I am sorry to leave her behind," Frances Starr spoke with a genuine ring in her sensitive voice and true feeling in her pensive eyes. I asked her on the eve of her first crossing of the Atlantic to see the picture lands of Europe how she felt at being separated from the creature fragile of frame and fragile of morals, whom she had created in *The Easiest Way*.

"I feel both glad and sad about going," she said. "It is exactly like leaving a friend to make a delightful journey. We want the journey but we wish the friend could go with us."

"And Juanita?" I asked, remembering how romantically this young star had loved the pretty little creature of mantillas and fans and a thousand coquettish in *The Rose of the Rancho*, and now, when she unpacked Juanita's costumes from the trunk of their sepulcher at her home in Albany, she sprinkled the lace bouffants with her memorial tears.

"I shall always love Juanita, but I both love and pity Laura Murdoch. They are both lovable, I think, but Juanita was a shallow little creature, a pigmy beside poor Laura Murdoch, with her big love and her big sorrow. Juanita's troubles were self-made. Laura's troubles were made by others. Juanita was simple. Laura is complex."

Miss Starr will go to London, thence to Stratford-on-Avon and the cathedral towns, and to Paris. She will live at an English hotel to absorb all the British favor possible, and will pay a visit to the gem and gown shops on that distracting street, the Rue de la Paix, which is the Wall Street of a woman's hopes and fears.

"I will see all the plays I can," she said, and I expected to hear wild girlish exclamations about how she craved sight and hearing of Bernhardt, Rejane and Jane Hading. Instead, this demure and unusual young woman said, "I want to see Hilda Trevelyan, who has been so successful in playing *What Every Woman Knows* in London. I have heard that she is simple and natural, and I am anxious to see her."

Those impressions of Brockton and *The Easiest Way* which Joseph Kilgour, the creator of the broker of Wall Street business and Broadway pleasure habits, carried with him to the golf links of Stiasconet, I also sought.

"I have learned that a character should be played as nearly like the human being as is possible," he said. "I knew that before, but I with a vast company of actors didn't know it well enough. If a man doesn't know it well enough David Belasco teaches it to him."

"Another conviction I take with me from the playing of Brockton is what I have maintained at the Lambs' and Players' in many a hot discussion. My friends at the club admit that the story of the play is true, but ask why it should be told. I maintain that it is truth, and the truth should be known and shown."

Mr. Kilgour has no regrets at leaving behind Brockton. He is intent upon quite another person, that golf player who won the captain's cup at Stiasconet last year and whose chief aim in life this Summer will be to win the president's cup. When not struggling for that great prize he will amuse himself writing another sketch for the Stiasconet Casino benefit.

Last Summer he wrote one entitled *A Man Proposes*, which was applauded by those keen critics who constitute the actors' colony at Stiasconet. This one, he hopes, will be better.

"I'll let the vaudeville managers have it if they clamor for it," he says, with the dry edge of the Kilgour humor.

These early Summer days James Forbes, oblivious to the weather, is broiling fresh turned jokes for his new play, *The Commuter*. One of these, which he has invented or adapted, is "*The Commuters' Prayer*." "Lord make us contented with our lots."

In the London prints they are using the same phrase about Rose Stahl we employ when we talk of mustard plasters, "the actress who is drawing all London." The words appear beneath her photograph in one magazine and above a column description of her new frocks in another.

"Like many American women, she possesses a very quiet, refined taste in dress," says one of these. "Whatever may be the stage dresses required for her different roles, her unofficial taste inclines to the simple."

"One of a trio of charming gowns in which we have seen her at tea at the Hotel Savoy and at supper at the Carleton is a charming black satin gown fitted like a sheath around the hips, but flowing out in ample folds at the foot. The corsage is scooped out in a point over a lattice work of tiny silk beads on white net mounted over white satin, which is punctuated at each intersecting point with a mock diamond that sparkles like a drop of dew. Straps of the same are drawn over the shoulders, while the décolletage is softened with folds of filmy net in the palest shell pink, like the shadow of a sunset cloud. Over the sparkling lattice work the folds of black satin which constitute the corsage are caught with a jet buckle at the waist. The back of the gown is treated in much the same manner as the front, the lattice work of steel beads extending to the waist, while the folded structure is caught with four dome-shaped cut jet buttons, from which fall two long ends of satin, tied in a huge bow a little below the knees. A square cut jet buckle pins the bow securely to the gown, while the short ends, fringed with jet beads, fall over the train.

"A very attractive example of the little, muslin frock, which is treated with soutache, after the fashion of the day, is illustrated by another gown, made for the same artist. This alliance which would have been considered an anomaly a few years ago is carried out in the old fashioned shade of pale lavender, the muslin being of gas-samer fineness, while the soutache is worked into rose motifs, matched to a sentiment. In addition to this the gown is adorned with the tiniest of tucks, which look as though they were designed and carried out by the fairies, and is inset with Valenciennes insertion and baby Irish lace, two

hands of the insertion forming the belt. The corsage is hollowed out in front, its place being taken by a little transparent chemise of fine white net piped with lavender muslin and drawn up over a white lace vest, while the long tucked sleeves are likewise doubled with lace."

"Another of the trio is designed in powder blue foulard in the soft shade of 'love in the mist,' showered over thickly with white spots. Enormous square tabs keep the skirt perfectly flat in front and behind, and are outlined with three rows of soutache, while around these are a series of microscopical tucks. The little corsage is cut into a deep oblong in front, filled in with tucked blue chiffon surmounted by a little Peter Pan lace collar, above which occurs a tucked white net guimpe, while the very pretty bishop sleeves of tucked blue chiffon, finished with small lace cuffs, are surmounted by tiny mouches of the spotted foulard."

The story is tossed back and forth, battledore and shuttlecock like, between the Lambs' and the Green Room. The Green Room boys assert that it bears the imprint of the Lambs and that Wilton Lackaye stamped his own cloven hoof upon it. The Lambs hurl back the charge that no one except Bill Brady would think of admitting such a guest to the club. But it happened somewhere and the denials of its origin do not affect its certitude.

A shriek, a crash, a snort, and the sound of random missiles in collision with unexpected targets was heard outside the club. A moment later there stood at the door a sultry faced negro, in a torn blue shirt and tattered trousers, with a yellow handkerchief about his neck and an aged straw hat drooping over his ears.

"Yessah, I was in the wreck outside. Nosah, I ain't hurt. Please, sah, kin I telephone to mah boss, he bein' a member of this yere club? Thank yon, sah."

This was the monologue, with effective pauses, that ensued:

"Yessah, this is Silas. Yessah, it am the club (chuckle). Nosah, I ain't jined. Jes came in to tell yon 'bout old May Jane. Yessah, Yessah. I tried dat. I tried dat, too, yessah. I done tried all dem t'ings. Nosah, 'twan't me dat twis' her tail. Yessah. 'Twas an Englishman. Yessah, yonse right. It wur only an Englishman would 'a' done it. Dey's took him to a hospital. Nosah, dey don't 'tink he'll pull through. Yessah, I did build a fire under May Jane, an' what I call ye up to ax yon is mah I bring de hubs an' rims of de wheels on down now or wait till May Jane gits done walkin'?"

To evoke the wrath of Miss Margaret Ellsworth, leading woman of the stock company at the Franklin Square Theatre, Worcester, ask her how she will have her doughnuts flavored. For upon that enigmatic question hangs a tale of labor and temper lost.

Miss Ellsworth, having an exquisite complexion, is of those who toll to make it the most exquisite in the world. To that end she and her maid broiled over basin and tea kettle to convert spermaceti, almond oil and other ingredients to the consistency of a beauty nourishing cold cream.

"Where shall we put the stuff, Jennie?" she inquired from her handmaiden. "I haven't a jar in the place big enough to hold it."

That resourceful one bore triumphantly to her a shining, newly emptied lard pail.

"Jennie, you're a gem of darkest ray serene. I'll raise your salary next season. Now put it in the refrigerator."

With a dab of her dainty finger into the contents of the pail and the transference of the same to her forehead to melt away the worry line of the day, Miss Ellsworth forgot cold creams and dissolved in the sorrows of Camille.

"Doughnuts!" she cried the next night after the play. "What loves of brown things. I never ate one before, but when we are in Yankee land we must eat what the Yankees eat."

At the first nibble of the fried morsel her sensitive nostrils flared. The tip of her nose pointed skyward.

"Jennie, come here this minute! Taste that thing. Isn't that flavor jasmine?"

"It sure be, miss."

"Call the cook."

The cook appeared, grinning, in anticipation of praise. "How did I make 'em, ma'am? Well, you take four an' milk, an'—"

"And cottonseed?"

"Yes, miss."

"You got it—where?"

"Out of that there new pail ye put in the refrigerator yerself, miss."

"That's why they smelled of jasmine."

A shriek from the Camille of a half hour before. "Jennie, she fried those doughnuts in my cold cream."

A. S. BYRON.

A. S. Byron, that robust comedian, of whom a very characteristic likeness appears on the first page of this number of *THE MIRROR*, is a young actor of unusual ability. In his ten years' experience Mr. Byron has played successfully a wide range of parts, his repertoire including over two hundred roles. The latter include some of the best character and light comedy parts written. Some of Mr. Byron's best work has been done in such roles as Benjamin Breeze in *Sky Farm*, Edward Ramsey in *In the Bishop's Carriage*, Uncle Rufus in *Held by the Enemy*, Billie Saunders in *Strongheart*, Tubby Anderson in *Brown of Harvard*, Globrio in *The Sign of the Cross*, Reverend Danbury in *The Hypocrites*, Captain Sharp in *Mrs. Temple's Telegram*, Oliver West in *Because She Loved Him So*, Colonel Graham in *When We Were Twenty-one*, and many others too numerous to enumerate. Mr. Byron's last Broadway appearance was at Daly's Theatre in *The Gay Life*. Although that play did not meet with success, Mr. Byron's performance as George Russler was pronounced one of the redeeming features of the piece. Mr. Byron is at present on a three months' tour of the Coast, and will visit Yellowstone Park, the Seattle Exposition and the other things worth seeing in that part of the country. He will complete his vacation with a fortnight's stay at Atlantic City before returning to New York for the latter part of August to make arrangements for Autumn work.

THE BLUE MOUSE TO TOUR.

The Blue Mouse will leave Maxine Elliott's Theatre next Saturday night, June 19, and go on tour. On the following Monday, *Gone With the Wind*, at the Reliance Theatre, will move into Maxine Elliott's Theatre, the latter house being admirably fitted for Summer use.

The Blue Mouse, by the way, was not included in the list of plays condemned by Mayor Hibbard, of Boston, as unsuitable for presentation in that city, although that comedy has been included in printed statements of productions so banned. The Blue Mouse, in fact, was one of the plays which Mayor Hibbard specifically stated would be permitted to play in Boston.

THE LONDON STAGE.

"GAWAIN" GOSSIPS ABOUT AND CRITICISES
SOME OF THE LATEST OFFERINGS.He Has Hard Words, Though Qualified, for Two
American Importations—Other and Native
Drama Put Forward—The Perennial Censor-
ship Row—Announcements.

(Special Correspondence of The Mirror.)

LONDON, June 5.—The newest American-play invasion of this metropolis set in severely this week with the production of two dramas concocted by citizens of your great republic—long may it wave!

The first of these two plays was an unwritten law kind of melodrama written by Lee Arthur and Forrest Halsey and now entitled *Eunice*. I said "no," because I have a kinder sorter notion that it was called something else in your nation. But never mind the name, after all, as we have been credibly informed, the play's (and thing) I regret to add that in the case of *Eunice* the play is not quite the thing. Not only is it cast on conventional and often commonplace lines, but it is also not particularly pleasant as regards its "atmosphere." The idea of a pretty young artist's model acting as a man's mistress and posing as his daughter is not a particularly salubrious idea. Nor do the authors make this notion and the girl's subsequent slaying of this seconded any too convincing.

It must be said, however, that this scene, wherein the now married heroine's dastardly ex-paramour not only seeks to blackmail her but also to resume ill-fated relations, is a powerful scene in its way. But, sooth to say, *Eunice* is neither artistically written nor is it of a kind to recommend in a moral sense. Ever since your wretched Thaw case our stage, like yours, has been somewhat surfeited with this "unwritten law" stuff, from John Lawson's sanguifarious ketch of that name downward. And so, taking one consideration with another, as W. S. Gilbert's policeman sings, I don't think that *Eunice* is long for this world—I mean, of course, as regards the theatrical world of London. The best that can be hoped for it in this right little tight little island is that it might—I say it might—draw somewhat on the road.

Eunice was produced last Tuesday at the Hicks Theatre by Managers Frohman and Klaw in managerial combination combined; and it was presented for the purpose of showing Fannie Ward again to London playgoers. Now *Citizeness* Fannie has of late certainly shown marked improvement with each successive impersonation. She is not yet, however, sufficiently disciplined, sufficiently artistic, to make a real leading lady; but methinks that desired development will yet arrive. Hitherto, and indeed also in *Eunice*, it seems to be La Ward's fate to be overweighed with the part allotted to her. This was especially noticeable in the case of her acting as the wayward heroine in *The Marriage of William Ashe*. Her performance in *The Flag Signal* is the best thing she has done, and from that I feel it safe to predict that pretty Fannie will yet get there with both her pretty feet. She is splendidly supported in the present play by Charles Cartwright as Orist, John W. Dean as Bruce Van Allen, H. Reeves-Smith as Clyde Townsend, H. Nye Chart as Toward Townley, J. L. Mackay as Mortimer Lyman, Harry Lane as Mr. Van Allen, and by Charlotte Granville, Margaret Fuller, Beatrice Grosvenor, and Marcelle Kreutz in the other feminine roles. And so, enough of *Eunice*.

The second American play importation here this week was *The Woman in the Case*, written by your prolific play-evolving citizen Clyde Fitch and produced by Herbert Sleath at the Garrick last Wednesday. As I told you last week, the title had been used for a comedy by George R. Sims and Leonard Morrick eight years ago, but Sleath informed me just before I last mailed you that he could not change the title without the Cliveden-Fitchian permission. Immediately after my epistle had been popped into the mail train, however, the said Sleath notified me that Sims had got over the difficulty for him by giving him the title in behalf of himself and Morrick. So that's that.

The *Woman in the Case* proved to our thinking as to the thinking of most of us, a powerful specimen of the drawing-room melodrama type, married only by the rather footling start of the first act and a last act unhappily as unnecessary as it was happily short. But—and bear in mind that I am now butting a very important but—the same objection can be made to it as to *Eunice*, which is that it is deucedly unpleasant in tone. The character of the vile drinking *demi-mondaine* (to give her the most polite name I can) is too luridly drawn. The unpleasant details of this part of the play are too insisted upon, too italicized, so to speak. Moreover, the bedroom business in the last act is, to put it mildly, out of place. This being thus, you will be surprised to learn that during the last few days not only dramatic critics (including yours to command) but also playgoers generally have been wondering why our play reviewer has passed the two American importations, *Eunice* and *The Woman in the Case*, without comment—to say nothing of cancellation.

And really, I feel that (with your kind permission and ditto pardon) I have been blushing to some extent for America in that it should within so short a space of time send to poor old long-suffering London three such highly "suggestive" dramas as the two above named and the now happily disappeared drama, *The Devil*. But all this by the way and strictly without prejudice, either personal or national.

To resume as regards to *The Woman in the Case*, it is necessary to add that it is splendidly acted, especially by Violet Vanbrugh, who is very fine, as the vicious, nay, criminal Claire, Grace Lane as the young bride who extracts Claire's guilty secret, Herbert Sleath as the falsely accused bridegroom, Charles V. France as Attorney Thomson, Kate Serpantson as Mrs. Hughes, Enid Sass as Dora Miller, and E. Dagnall as the plutocratic banker Kinross.

That *The Woman in the Case* looks like a financial success, in spite of (dare I say because of) its unpleasant warp and woof, is shown by the fact that the morning after the production Herbert Sleath did a big deal for seats with the West End libraries, and also received some fifteen offers for the British provincial rights and the colonial ditto. Of course I am glad to be able to announce this thushness as regards offers, and still I do wish that this latest of friend Fitch's innumerable plays had been either of a more wholesome type or had been developed less luridly. But there! there! 'tis a wicked world, my masters! And I dare say you have noticed it even in New York.

The other plays of the week have included two new Sunday night productions. One was *His Bounden Duty*, by P. E. Boddington. It is described as P. E. R.'s first produced effort. It was explained much as to the play's crudeness of construction and silliness of dialogue. All I propose to add concerning this so-called play is that it is the author's bounden duty to atone for it anon with something better worth spending a Sunday evening over.

The other Sunday night offering, which some of us perforce had to see at its only other performance on the Monday, was *The White Hawk*, an adaptation by H. C. Bailey and David Kimball from the former's romance entitled *Beau Jeu*. It proved to be a William the Third—or Prince of Orange—period play, and was literally crammed with "zounds," "gadabouts," "crummies" and the like, as the great writer of that very period, Daniel Defoe, would say.

The White Hawk was not a good play, but it was not exactly a bad one. With some reduction of its overwrought and too archaic dialogue and with some revision, as with its often conventional—but sometimes stirring—situations it should prove a useful, picturesque play of the best of the acting kind. *The White Hawk* was supplied by H. A. Saintsbury in the name part (otherwise Tom Dane), Tom Hedderwood as King James the Second (the Beauty), Bassett Roe

CHARLES HALLOCK.



Photo E. S. Hopkins, Denver.

Charles Hallock, of whom the above is an excellent likeness, is too well known to the members of the theatrical world to need any introduction here. Mr. Hallock left the stage at the zenith of his career to see what earnest and straightforward effort would accomplish in the real estate world. So successfully has this policy scored that Mr. Hallock's position in this field is an enviable one. Starting in a small way the force of personality and liberal business methods rapidly brought him to the front, and he stands to-day well to the fore among operators in real estate. His holdings include Queensboro Hill in Flushing and Highlawn in Brooklyn, and he never operates outside of the greater city. To the members of the profession Mr. Hallock has more than a kindly feeling, and they are always sure of a warm handshake if they visit him in his sumptuous offices on Thirtieth Street.

As Lord Sunderland, and Gwynne Herbert as Lady Sunderland, I should not be surprised to find *The White Hawk* trying another flight ere long.

One of the most interesting performances of the week was that given in connection with the Afternoon Theatre at His Majesty's yesterday. As the once promised new Shaw oeuvre, *The Showing Up of Blanco Posnet*, is still under the ban of the censor, these enthusiastic Afternooners put up Admiral Guinea, the four-act skull-and-cross-boned black flag drama which Robert Louis Stevenson and W. E. Henley wrote some fifteen years or so ago. The play has not been played since its first public performance at the Avenue (now the Playhouse) in 1897. Its performance yesterday was even better than the first one. As the unspeakable, bloodthirsty, though blind villain, Pirate Pew, James Hearn made a tremendous hit. Edward Sass was a fine David Gaunt, known before his conversion as Admiral Guinea because of his slave trading on the Guinea coast. Godfrey Tearle, Amy Lamborn, and Agnes Thomas scored well in the other and comparatively minor characters.

The exciting events of the week have included (1) a new attack by Bernard Shaw on the censorship and charging the King (if you please) with being the real prohibitor of the latest Shaw play; (2) more appeals for subscriptions (including even for school children's farthings) for that ever talked of Shakespeare memorial theatre; and (3) Beerbohm Tree's resolve not to produce Hall Caine's new Egyptian drama, *The White Prophet*, a resolve which has caused much correspondence in the public prints. Tree, however, will, he tells me, produce another Egyptian play not so political in tone as Caine's seems to be. Lewis Waller will also presently produce an Egyptian play called *The Fires of Fate*, by Sir Arthur Conan Doyle. So what the poet called "Old Hush'd Egypt" looks like being pretty well represented on the British boards.

We are in for many plays next week. They are to be given by two separate repertory theatre societies. "Repertory" is in the air just now, and don't you forget it!

GAWAIN.

CUES.

Countess Olga von Hatzfeldt has been engaged by the Loeffler-Bratton Company to play Mrs. Newlywed in *The Newlyweds and Their Baby*.

R. E. Johnston, who is now in London, announces that Madame Liza Lehmann and Papito, described as a marvelous boy pianist, will tour America under his management next season.

Alfred E. Arons has gone to Chicago to do some work on *The Girl from Yama*.

Lilla Ormond, an American singer, was warmly received by a London audience upon the occasion of her recital at Queen's Hall recently. She will be heard in New York and Boston next season.

The New Theatre Corporation has leased the storage warehouse at 42 West Sixty-second Street for a term of years.

Selma Kurz, the coloratura soprano, will positively sing at the Metropolitan next season.

Mrs. Thomas Swift, of Atlanta, Ga., has returned to the stage, appearing with the Willis Comedy company at Augusta, Ga., recently. Before her marriage she was Jacqueline Bradley and appeared in musical comedy.

Nate Anderson was suddenly called upon to play the heavies during the Virginia Harned engagement at Sans Souci Park, Chicago.

Walter Hubbell has been signed by George H. Hobb to play the part of Aguilu, the Indian, in Clarence Bennett's *A Royal Slave* company next season. This will be the seventh season that Mr. Hubbell has played the part.

Beginning in November, under the management of Gus Hill, Homer Lind is to be starred in a play called *The Inner Man*.

Owing to the serious illness of Herbert Carr, who played the judge in *The Girl from Rector's* at Weber's Theatre, the role has been transferred to George Marston. Mr. Carr is a character actor whose name and ability are very familiar to New York theatregoers.

Harry Klein, for several years the business manager of the Euclid Avenue Opera House in Cleveland, has been engaged by Frederic Thompson to assume charge of the booking department of the Thompson attractions.

Judah Loeb Perez, a Yiddish poet and the author of *Sisters*, a play in which Bertha Kalich appeared several seasons ago at the Windsor Theatre, is to come to the United States from Warsaw to deliver a series of readings from his works.

Marie Freuge, who was in the cast of the Rich Mrs. Hoggendelmer, was severely bruised in an automobile accident last week in Little Neck, L. I.

Almyra Sessions, who has been highly praised for her performances in the plays given by the Washington Dramatic Society, Washington, D. C., has joined the Aborn Opera company.

NEWS OF THE SUMMER PARKS

The Alaska-Yukon-Pacific Exposition was officially opened at Seattle, Wash., at noon on Tuesday, June 1, with preliminary ceremonies befitting the occasion and amid general rejoicing and enthusiasm. President Taft pressed the golden key which sent the signal over the wires from the White House. Bishop F. W. Keator, of Olympia, pronounced the benediction. A large concourse of people witnessed the opening. Among the distinguished visitors present were Governor Hay of the State of Washington, Governor Brady of Idaho, Rear-Admiral Barry of the United States Navy, Admiral Ichiji of the Japanese Navy, and J. J. Hill of the Great Northern Railway. The grounds are beautifully situated on a large tract of land between an arm of Lake Union on the west and Union Bay on the east. The Government building occupies a prominent place. It would be idle to attempt to describe in detail the numerous buildings. The general plans and external arrangements reflect credit on the architectural skill of Frank P. Allen, Jr., director of works, and the executive ability of C. J. Smith, chairman of the grounds and building committee. The exhibits are diversified and comprehensive, relating more to the living present than the dead past. The amusement quarter is known as the Pay Streak, on which many various attractions are located. The attendance on the first day is reported as being nearly 90,000, and the daily average admissions during the remainder of the week, June 2-5, showed good returns. Tournaments, games, parades, airship flights, concerts and other interesting features comprise the daily programmes. Briefly, the exposition stands as a monument to the enterprise of the citizens of Seattle.

The Great Carver Show continues to attract large crowds to Pabst Park, Milwaukee, Wis., the only outdoor amusement resort open so far this year. Bad weather has hurt business considerably.

At Al Fresco Park (Vernon C. Sawyer, manager), Peoria, Ill., Lone Bill's Wild West continues one of the main attractions, June 7-12.

Idora Park (B. P. Miller, manager), Oakland, Cal.; big business, concerts greatly enjoyed, May 29-June 6.

Newell Park, East Liverpool, O. (George Clark, manager), moving pictures, June 13-19. The Electric and the Arcadia have closed until Fall.

At Palisades Amusement Park, Palisades, N. J., for the coming week there will be offered a new thriller called the Slide for Life by an unknown young woman. In the open air theatre the stock company will put on a new musical comedy re-joining in the rather mystifying title of The Belle of Tebtown, in which the well known delineator of "rube" characters, Jonathan Keefe, has a part. Others in the cast are George Elmer, Gertrude Barthold and Elenore Sydney. In Carlisle's Wild West, fancy shooting by Jack Hammond, of Wyoming, and an exhibition depicting the robbing of a stage coach by Sioux Indians led by Chief White Eagle. One of the best entertainments in the park is Blake's Hippodrome by trained animal actors, including ponies, monkeys and dogs. Other exhibitions are Willard's Temple of Music, Millman's Plantation Show and the free menagerie. The great feature, however, is the Strobel airship, the Palisade, in which the boy astronaut, Frank W. Goodale, makes daily ascensions.

Fire was discovered by Watchman Michael Ferlich, of the Norumbega Park Theatre, Newton, Mass., soon after daybreak on June 5, which destroyed the main building and women's cottage and did \$22,000 damage. The loss is said to be covered by insurance. The fire started in one of the dressing rooms, and is believed to have been the result of spontaneous combustion. Sparks ignited the woods at Weston and caused terror among the wild animals of the park zoo, and at one time guards were stationed at the cages with instructions to shoot any animal which might escape. This precaution proved unnecessary, however, as the fire did not spread in that direction.

At Happyland Amusement Park, Winnipeg, Manitoba, Canada, good attractions and business were reported May 31-June 5.

Electric Park (Frank Rich, manager), at El Paso, Tex. This beautiful breathing spot is doing splendid business this season, and all the concessions are liberally patronized, many new features having been added. The Summer theatre at the park is playing vaudeville.

At Harlin Park (Hugh C. Andrews, manager), Rockford, Ill., pleased good business, May 31-June 5.

Tumbling Dam Park, at Bridgton, N. J. (Howard L. Tyler, manager), opened with Joe Lannigan, blackface comedian; Leslie Elton, cartoonist; Ralph C. Whitehead, songs and dances; To-pack and West, in the Female Editor; Eddie Horan, monologue, and the feature act, Willard Reed and Nancy St. John and company, Colonial Premier Solists, June 7-12.

The Whirligig of time is responsible for all things, even the changing of the seasons. Therefore the public is to be congratulated that in time it brings the sun, flowers and Pain's fireworks. This year the weather has been particularly kind, pouring out all its badness early, so that the days about the 26th inst. will have clear skies and balmy nights. It is on that date that Henry J. Pain intends to produce his newest and most critical spectacle, War in the Clouds, at Brighton Beach Park, New York. War in the Clouds has been under consideration for two years, and work on it has been carried on all winter. The idea of how the differences between nations will be arbitrated 2000 years hence to be shown in this production is at least novel.

Many changes have been made at White City Park, Toledo, O. (Sam H. Pickens, manager), and new buildings, improvements and features added, one of which is a large swimming pool with water toboggans. The illumination has been increased by several thousand lights, decoration and color schemes blending harmoniously with the lights, and a brand new coat of white lead all around. Mr. Pickens has gathered about him from the various enterprises with which he has been connected a very able staff, and booking list shows that only first-class artists have any chance at White City Park, many of whom are already signed. Sam Ward's Cowboy Band, in connection with the White City band and the White City orchestra, furnishes the music for the park, but in addition to this there are many small bands, organs, machines and special ballads. After the opening exercises, May 31, Mr. Pickens entertained the owners, press, his staff and a few personal friends with an automobile ride about the city, a tour of the park and a dinner at the park café.

Kingston Point Park opened with all the usual attractions to good business, May 31.

Ridge Point Park at Green Bay, Wis., opened for the Summer June 1. White City Bay beach will be complete and opened July 1. It is the intention of this park to run vaudeville.

Forrest Park, Little Rock, Ark., has been leased by the W. S. Layton Carnival Company and will open June 15.

At Hoover's Park, Lima, O., the Chappelle-Winterhof Stock company presented A Woman's Hate and The Opium Eater's Daughter, June 7-13, to fair attendance. Weather continues bad for outdoor amusements. The Griffith Hypnotic company tent show, June 7-12, is drawing fair houses.

The Rustle Theatre at Electric Park, Albany, N. Y., will open June 14-19. Manager F. G. Williams says that the vaudeville offerings will be provided by the United Booking offices of America. R. K. Fisher has resigned as stage manager and is now with the Summer park at Pittsburgh, Pa. His successor is William Hamilton,

of Albany. The headline act for opening week will be the Five Musical MacLarens.

The Union Park Theatre, Dubuque, Ia. (L. D. Mathes, manager), opened to good business May 31 with Thavin's Band and good bill by Ethel Saunders, Goldsmith and Hoppe, Ziska and Saunders, Hamilton and Ronco, the Delzarras and the perigraph. The stage of this theatre is said to be the largest in the West.

Altro Park (Max Rosen, manager), Albany, N. Y., in addition to the regular attractions, offer the Ali Arabign Acrobats, Le Van Trio, aerial performers; Taylor Sisters, skaters; Daily Brothers, head balancers, and the Orloff Troupe, June 7-12.

At New Trout Park, Elgin, Ill., Hecker's Elgin Military Band is furnishing the music; the attractions are doing well in spite of unfavorable weather, June 7-12. Coliseum Garden (C. E. Aldrich, manager), Kryn and his band and grand opera singers, June 7-12, made good impression. Harmony Trio, June 3-5.

The Air Line Park, at La Porte, Ind., opened June 5 with Rollo, the Limit, vaudeville and moving pictures, to good business.

The British Guards Band, with Carl Carleton as leader, are playing to good crowds at Indianapolis Park, Columbus, O. La Minita, the dancer, accompanies the band with various forms of international dancing.

Over 40,000 people passed through the gates to Olentangy Park, Columbus, O., on June 6. This record is over 5,000 greater than that of

any previous day. Several new attractions have been added, including a monster shoot the chutes, whirlwind and a mammoth colonnade. Buckskin Ben's Wild West has been furnishing the outside attractions for the past few weeks.

At Rolling Green Park, Senbury, Pa., vaudeville and moving pictures please large crowds nightly, June 7-12.

Luna Park, Buffalo, N. Y., has suffered on account of the cool weather. The Three Deltons were the special attraction June 7-12.

At Vallmont Pavilion, Williamsport, Pa., Jack Lyle's Minstrels are doing well to appreciative audiences. The specialties are above the average.

At Senbury, Pa., Island Park, Arnold and Riekey, Billie Bernard, the Decker Trio, Monte Wolf and Professor Kaufman; singing, dancing and imitations, June 7-12 to S. R. O.

At Fontaine Ferry Park, Louisville, Ky., an all-star vaudeville bill, including Kenney, McGahan and Platt in The Deaf and Dumb Manager, May Perdue-Vernon, the Two Havelocks, Alve and Copeland, Verdi's Quartette, and Gregg's Imperial Band. Park crowded all week June 6-10.

Sohmer and Dominion parks at Montreal, Canada, both doing good business and presenting good bills of vaudeville and music, June 7-12.

Capital Park, Trenton, N. J. (Max Rosen, general manager). The stormy weather is having a rather depressing effect on the attendance, but on clear days there is nothing to complain of. June 7-12, Lambie and his band, Mile, Paula on the aerial trapeze, Clotilde and Montrose,

Notes of the Air-Domes

Airdome (C. E. Philley and R. Van Houten, managers), at St. Joseph, Mo., the North Brothers Stock company, The Coward and the Lady, Harry Minton, leading man, was convincing in the role of Teddy North. Mabel Cullen as Jessica Weston added new friends to her large following. May 30-June 5. Continuous rains affected business. At Cozy Corners, June 6-12.

Chattanooga, Tenn., airdome (W. S. Albert, manager). Hennings, Lewis and Hennings made hit May 31-June 5. Wm. Maxwell and Daisy Dudley, Minnie St. Claire, Ted Lenore and Mabel De Young also appeared to advantage; business good. Henry Leone and Anne Dale, Sanber and Lee, Marcelle and Leneit, Eva Prout and Elsie Tuell, June 7-12.

At the airdome theatre (W. M. Sawage, manager), Alton, Ill., Hannan Brothers and company, Fearless Richards, Alburus and Alfus, Larkins and Pearl and pictures, May 30-June 6. The World's Comedy Four, Allen and Cormier, Charles and Anna Glicker, George and Georgie; fine business, June 6-13.

Airdome (Bert Leigh, manager). The airdome at San Antonio, Tex., did not do so well this last week, but it was no fault of the bill and pleased those who did attend. Frankie Kane and company in Sparteris were very good. Bert Leigh and Jack Foster in songs and monologues took well. Miss Montgomery and dancing girls also pleased. John Mullany sang illustrated songs: "Battle of Flowers" was novel and pretty and the Bertescos closed the bill; no programmes, May 31-June 5.

At the Majestic Airdome (G. M. Small, manager), Shawnee, Okla., Franklin Stock company, May 31-June 5, and the Grace Cameron Opera company, June 6-12, to good business.

Hampton Park Airdome, at Charleston, S. C. (Charles F. Matthews, manager), opened June 7 for the Summer with the Manhattan company in The Cattle King; big houses.

At Brown's Airdome, Cleburne, Tex. (John R. Johnson, manager), the Bell Boy company, to capacity houses, May 31-June 5.

The airdome at Evansville, Ind. (C. D. Beverly, manager), embraces Joe and Leo Cook, Sedor Grant, Tom and Will McCoil, Hastings and Solinters, Cuffy and Foster, motion pictures, June 7-13.

Airdome (Frank Rich, manager), at El Paso, Tex., the Fields Musical Comedy company will close here June 9 and be succeeded by the Airdome Musical comedy company in travesties on popular comic operas.

Airdome at East Liverpool, O. (M. K. Zimmerman, resident manager). Latimore and Leigh Stock company, presenting An American Gentleman, Hearts of the Blue Ridge, All the Comforts of Home, The Crooks, A Quaker Tragedy, A Child of the Storm, The Gambler and the Girls, Why Girls Go Wrong; good company, pleasing good business, May 31-June 5.

At Louisiana, Mo., airdome (C. E. Marquis, manager). The Madison Square Stock company to a good business and best of satisfaction, May 31-June 5. The above company will remain June 7-12.

The Iowa-Illinois circuit of airdomes, under management of C. Roy Kindt, including Davenport, Muscatine, Ia.; Rock Island, Moline, Galesburg and Keosauqua, Ill., opened May 31, and every one of the theatres reported turn away business. The Great Hickman-Bessey company opened in Davenport; Mae La Porte company in Muscatine; McGovern Stock company in Rock Island; Callicott Stock company A in Keosauqua; and Callicott Stock company B in Galesburg. The Metropolitan Stock company in Moline. The outlook this season is far better than any previous year over the circuit. All of the companies on the circuit are giving best satisfaction.

Fort Scott, Kan., the airdome (Harry C. Erlich, manager), the North Brothers company; business good and company first class, May 31-June 5. Plays given, John Judson's Wife and The Bachelor Girl, Woman the Cause of It All and The Gipsy Queen. Same company week of June 7-12.

Little Rock, Ark., airdome (Fred Pennel, manager), May 31-June 5. The Mattine Girl Musical company in The Girl from Rector's and Flinnigan's Ball, to good business. Same company June 5-12.

The new Marvel Airdome at Winston-Salem, N. C., opened to the public on June 8 with motion pictures and vaudeville. The manager, M. O. Mead, secured Bill Williams, singing comedian; Bert Gwynn, female impersonator; Alex. Leslie and Adams for the opening bill. The airdome has a smoking room, refreshment parlor and music by the airdome orchestra. The interior decorations were designed by Cene and Henley, and it has a seating capacity of 500. Prospects for good business season.

The opening of the airdome at Dulague, Ia., was postponed until June 7 on account of cold weather.

W. C. Cook, of the Lyric, Spencer, Iowa, is looking for a location for an airdome to seat 500.

The airdome (L. J. Lampkin, owner and manager) at Tyler, Tex., is open and doing good business with permanent stock. The Lyric airdome (Jay F. Revill, manager) is also open and is doing equally as good business with vaudeville and week stock company.

The airdome at Mexico, Mo., one of the best in this part of the State, opened May 24 with the Hastings stock company; attendance light,

weather bad. Sherman Stock company; excellent company, business light the first week, attendance increasing, May 29-June 12. The Le Compe, Flesher and Darnaby Stock company, managed by J. A. Darnaby of this city, opened here under canvas May 29; company good, business excellent.

McGhie's airdome (W. E. McGhie, manager), at Columbus, Kan. Owing to the closing of several companies booked here, there has been no dramatic performances here for two weeks. Calahan Dramatic company, June 14-19. Moving pictures for the past two weeks to good business.

The Luna Airdome opened to the public May 31 to good business. Woods, Kilduff and company, moving pictures and illustrated songs. The Hawkins Trio and Frank Hamilton, moving pictures, June 5-12.

The Crystal Airdome (Will Brooks and Crawford, managers). That Stock company; good company and business. May 30, Man Finds His Mate; May 31, Uncle Josh; June 1, The Kentuckian; June 31, In the Service of Uncle Sam; June 3, Faust. Sage Furlong Stock company, one week, June 6-12.

Independence, Kan., airdome (W. Rex Bell, manager). The Corbin-Whyte Dramatic company began a second week's engagement June 6 to large and well pleased audience. This company has given satisfaction to S. R. O. nearly every night. Auditorium (Geo. T. Wakefield, manager). Lewis and Lake in The Ten Thousand Dollar Beauty pleased a large audience June 6. Ward and West in A Pair of Pinks, June 7-12.

The Belmar Players in repertoire are playing two weeks' engagement May 29-June 12 at the airdome in Washington, Pa. They are a fair company and have done a fair business. Latimore-Leigh company June 14-26. Taylor Stock company June 28-July 10. Clara Turner company, July 12-24. North Brothers, July 26-Aug. 7. Harcourt Comedy company, Aug. 9-21.

At the airdome, Steubenville, Ohio, business has been only fair owing to the wet weather, but prospects for a successful season look very good. North Brothers' Stock company are filling two weeks' engagement and will be followed by the Harcourt Comedy company for two weeks.

Airdome (Felix Luck, resident manager), Augusta, Ga.; Louis Bates, the Musical Grazers, Earl Flynn and moving pictures; good performances and business June 7-12.

Young's airdome (Sam Young, manager), Terre Haute, Ind.; Edward Doyle's Orpheum Stock company opened in repertoire with The Garrison Girl May 30-31. The Parish Priest June 1-3. A Soldier of the Empire June 4-5. Houses satisfactory and satisfied. The Little Church Around the Corner, June 6-7. Sherlock Holmes; or, The Sign of the Four, June 8-10. The Duke's Daughter, June 11-12.

At the Leavenworth, Kan., airdome (Charles Lester Keane, manager), Boston Ideal Opera company in repertoire, June 6-20, to good business.

Manager Cuming, of the People's Theatre, Leavenworth, Kan., is erecting an airdome which will be ready for business very soon.

At the Airdome Theatre, Omaha, Neb., the Hillman Stock company gave fair presentation of Hazel Kirke to good business, June 7-12.

At the airdome (Harry E. Billings, manager), Grand Rapids, Mich., the Millards, Eddie Ross, Tuscano Brothers, Royer and French, and illustrated songs by Minnie Washburne to good business, June 6-12.

The airdome at Fort Madison, Ia., opened to good business with the Ideal Opera company June 7-12.

The Jefferson City, Mo., airdome continues to draw large crowds. The attraction for the past two weeks has been the Bailey-Lockwood company, an excellent organization. In The Man from Away Out West, Church and Stage, Whose Baby Are You? A Kentucky Mountaineer, Mother and Son, A Night at the Play. Morey Stock company, June 14-26.

A new airdome will be opened at Collegeville, Pa., by A. and Z. Sablosky on July 1.

Denison, Tex., airdome, Harry Jones, manager, Barry Graham, May 31-June 5, to fine business. Payton Sisters, June 7-12; Franklin Stock company, June 14-19.

Wheeling airdome, Wheeling, W. Va.; Harcourt Stock opened the new theatre with Jim the Westerner, to fair business, followed by The Great Detective and The Gambler's Wife, May 31-June 5. Item: All the other houses closed.

At the airdome, Wichita, Kan. (E. L. Marthing, manager), Elite Dramatic company in repertoire, changed nights, May 31-June 5.

Airdome (G. W. Maxwell, manager), Steubenville, O.; North Brothers Stock company opened two weeks' engagement May 31; business very promising. John Jasper's Wife, The Elopers, and The Montana Sheriff; good company.

Manager Charles R. McAdams, Jr., of Dallas, Texas, who books attractions for all of the Summer Theatres in the McAdams Circuit, declares that this season will undoubtedly be the best in the history of Summer amusements. He says the airdomes have come to stay and that they are not a transient fad—a whim of to-day and a memory of to-morrow. They are and will remain successful. So pleased have the managers been with their bookings through Mr. McAdams that each one has personally visited him and thanked him for looking after their interests.

comedians, and the Three Laxtons, gymnasts, constitute the bill. Item: Taylor's will close its season of moving pictures and vaudeville June 17. The house will then be renovated.

Raymond Park (William O'Neil, manager), at Rayonne, N. J. The Widow Winnie Wynn, by the Adolphus Mayer Musical comedy company, week June 7-12. The play is replete with catchy songs and the chorus is comely and active. California Frank's diving horses and other outdoor attractions are of high class caliber. Attendance good considering the unfavorable weather.

Rocky Glen Park opened at Scranton, Pa., to excellent business May 31. Fire destroyed the dancing pavilion June 1. Manager Frothingham will have it rebuilt on a much larger scale than before. Al Lawrence's Band will furnish music for the season.

Ferullo and his band began their third and last week at Electric Park, Kansas City, Mo., to the largest crowds of the season, the weather being of a most decided Summer brand and most conducive to park going. The vaudeville bill in the German Village included Charles Marvelle, Musical Goodmans, Winfred Douglass, and the Moscrop Sisters, Sommers and Otte, and the Great Kellas, all of whom pleased. The many park amusements found favor with the big crowds, the dip coaster and scenic railways being especially popular. Patrick Conway and his band will open an engagement June 13. Aquatic sports were the headline offerings at Fairmount Park, Kansas City, Mo., and the big crowds found much to please them in the swimming and boat races. The free vaudeville bill in the open air theatre included Huffell and Huffell, McLane and Simpson, and Arthur Browning, while Zimmerscheid's orchestra gave two concerts. Other amusements were liberally patronized. Forest Park, Kansas City, Mo., also had a series of swimming races and the fine big bathing pool was the center of attraction. Ahern, the high diver, was well received as usual in his spectacular exhibition. A new amusement device called "The Scrambler" was open for the first time and enjoyed a big day. Kansas City, Mo., is now giving free band concerts nightly in the public parks, a different location being chosen for each night of the week. Immense crowds turn out for these concerts, which are given by Hiner's Third Regiment Band, an excellent musical organization of many years' standing. The Ferullo Band participated in the celebration of the "Festa della Statuto," the Italians' Fourth of July, June 6, playing several appropriate selections for the occasion.

Meyers Lake Park (H. B. Ritz, manager), Canton, O.; business is not at its best, but is increasing. In the theatre the Keatons, Godfrey and Henderson, Mortimer Bassett, Majestic Musical Four, Granville and Rogers, and Yamamoto Brothers, week of June 12-19.

Lansing, Mich., Waverly Park (H. B. French, manager), May 31-June 5, theatre opened with Waverly Park Stock company; good show and fair business. All other amusement houses doing good business. Week June 7-12 a prize week.

Bloomington, Ill., Lake Park Theatre opened with six-act vaudeville fair to only fair business. Jim Dalton, the Craigs, Dickinson and David, Grimm and Satchell, Lew Koetzer and Leonore Lester, June 6-12.

The Auditorium, Britannia-on-the-Bay, Ottawa, Ontario, Canada, opened June 7 with a benefit week for the B. B. Club to very good business. R. J. Birdwhistle, of the Grand Opera House, Ottawa, Canada, is the new manager.

The Redoubt Arabs and Patrick and Francisco were the chief attractions at Wonderland Amusement Park, Minneapolis, Minn., June 7-12.

The Girl from Broadway was presented at Electric Park, Newark, N. J., June 7-12. The cast included John Hauke, Michael McDonald, John Price, George Davis, Frank Forrest and Hattie Mills.

At Riverview Park, Louisville, Ky., the Shriners have flocked here in large numbers to enjoy the daily concerts given by Don Philipini and his band. This park is one of Louisville's beauty spots. "The Heart of America," by Philip Harker, of this city, was rendered by Philipini June 6 and well received.

Cleveland Beach Park, Cleveland, O., under new management, opened June 10 with fireworks, a band concert and several outdoor vaudeville acts, including Gardner and Ross, Laroda and Blake, Jarvis and Martyn, Mayme Remington and her pickaninnies, and Pauline. Luna Park, Cleveland, O., while not favored by the weather, has been well patronized. Sunday, June 6, the new Plaza Theatre was opened by Arthur Nelson's spectacular production, A Racing Romance, and had crowded houses at every performance. The piece will be continued June 13-19. Liberti and his fine band, with grand opera singers, have been a feature exposition week, and will be retained until the close.

The popular amusement park at Portland, Ore., the Oaks, opened for the Summer May 29 and an immense crowd thronged to the resort. All the old attractions and many new features lent ready aid to the people bent on having a good time. The musical programme furnished by Donatelli's Italian Band was well selected and well rendered.

GOSSIP OF THE TOWN.

Samuel F. Nixon, owner of Nixon's Apollo Theatre, Atlantic City, has issued an elaborate programme, with illuminated cover, that among other interesting features carries sketches and portraits of himself, A. L. Erlanger, Marc Klaw, George M. Cohan, Henry R. Harris, Samuel H. Harris, William Harris and Lee Shubert.

Manager Gus S. Greening, of the Bennett's Theatre, Ottawa, Ontario, was presented with a beautiful gold handled umbrella by the employees of the house before he left the city for New York and Detroit.

Henry B. Harris has engaged Margaret Grey for one of the principal roles in An American Widow.

Christine Blessing is among those engaged for On the Eve.

Ella Hugh Wood will be in the support of Robert Edeson in The Noble Spaniard.

Mabel Hollins, last seen in New York in The Girls of Gottingen, will be married to William Le Barron on June 26 at the home of Julian Edwards, the uncle of Mabel Hollins, Yorkers, N. Y. Mr. Le Barron is the author of several of the musical shows put on by New York University students, and one of his musical plays, The Echo, has been accepted by Charles B. Dillingham for production next season.

!! SUMMER PARKS 8 OPEN 8 !!

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Unprecedented Honors Are Paid.
(Special Correspondence of The Mirror.)



BARCELONA, May 23.—Angel Guimerà, the famous dramatist and poet, known to America through his *Marta of the Lowlands* and *Maria Rosa*, was proclaimed yesterday "Adopted Son of the City of Barcelona," the occasion being the greatest popular demonstration in honor of a playwright that Europe has ever witnessed. Not the city of Barcelona only, but all Catalonia, united to make this a national celebration. One hundred thousand people marched in line through the great Plaza de Cataluña, past the tribune where Guimerà, surrounded by his fellow playwrights, journalists, artists, musicians and city and state officials, reviewed the pageant, which began moving at half-past ten and ended at two in the afternoon.

Social ranks for once were levelled, so great is the national affection for Guimerà and his plays. As an example of the immense number of distinct organizations that marched in yesterday's procession, there were counted fifty-four choral societies and one hundred and eighteen political clubs, representing the towns and cities throughout the province of Catalonia, which also sent representatives of their respective municipalities. The Actors' Society gave a large contingent, as did the schools and colleges of the city and suburb. The students from the latter, boys and girls, showered the dramatist with roses and branches of laurel as they passed the tribune, while he bowed and applauded their marching; and when one tiny child was lifted in his father's arms to present a rose, Guimerà rewarded the youngster with an embrace. Then suddenly he discovered in the ranks of the Actors' Society the aged Soler, and descending rapidly from the tribune he held out his arms, while the multitude cheered and the two veterans, playwright and actor, were folded in each other's arms, beneath a veritable rain of flowers and laurel.

The orator of the day was the Mayor of Barcelona, Sr. Bastardas, who spoke from the tribune, hailing Guimerà as "Greatest Genius of Catalonia and Glory of Spain," and presenting him with a richly embossed parchment which conferred upon him the title of "Adopted Son of the City of Barcelona." A great banquet followed, and Guimerà was called to the balcony again and again by the crowd assembled without. In his hand he held a sprig of flowering broom, the national flower, and pressing it to his lips he cried, "In kissing this, I kiss all Catalonia." But a still more remarkable event was yet to come. In the afternoon, in the beautiful Park of Montjuich, which occupies a hill overlooking the city, Guimerà unveiled in the presence of another enormous gathering a statue of *Manelich*, the shepherd in his play, *Marta of the Lowlands*. This drama, called in Catalan *Terra Balza*, has been translated into twenty-one different languages and dialects and played throughout the civilized world. The Mayor, who again officiated, pronounced an eloquent apostrophe to Guimerà, whom he likened to Shakespeare, Dante and Victor Hugo, and declared that his *Manelich*, *Marta* and *Maria Rosa* were as imperishable as Beatrice, Romeo and Juliet, and Hamlet. Descending from the park to the city, Guimerà walked with the people, talking with them and receiving their felicitations. And it may safely be assumed that for him this was the happiest part of the day. In the evening there were free performances of Guimerà's plays in six leading theatres, the Teatro Roma offering especially in his honor a gala performance of *Marta of the Lowlands*, with his comedy, *La Baldrina*, for a curtain raiser.

Guimerà was born in Santa de Cruz de Tenerife just sixty years ago. His father was a native of Catalonia, and when the boy was seven years old the family returned to Barcelona. His talent as a poet was first recognized in the "Floral Games" of 1875, and his first play, *Gala Placidia*, was produced in 1879. He is known in America chiefly for his *Marta of the Lowlands*. In an English version by Wallace Gillpatrick and Guido Marburg, the production being made by Harrison Grey Fiske at the Manhattan Theatre. The play was revived by him as a starring vehicle for Madame Bertha Kalich, the season of 1907-8. Since its first presentation in New York the following actors and actresses have appeared in the two leading roles: As *Manelich*, Hobart Bosworth, Melbourne MacDowell, Lucius Henderson, Henry Kolker, William Courtenay; as *Marta*, Corona Ricardo, Fernanda Ellisen, Florence Roberts. Madame Bertha Kalich, Jane Kennard.

Since Guimerà's first theatrical success he has had thirty-two plays produced, the greater number being in prose. Twelve of his works have been arranged as operas or with musical setting, and here again *Marta of the Lowlands* appears as *Die Land of d'Albert*, which was given last season at the Metropolitan.

DID NOT SEE THE PERFORMANCE.

Lee Shubert, Lew Fields, Mrs. Fields and A. Taxen Worm, who went down to Atlantic City to see the production of *The Folies of 1900*, did not succeed in viewing the performance. It is alleged that Mr. and Mrs. Fields and Mr. Shubert were requested by Florenz Ziegfeld to leave the theatre and that they were followed by Mr. Worm.

Lew Fields asserts that force was threatened in case they did not obey the demand that the party should leave the theatre. A. I. Erlanger, who has returned to New York, through his press representative states that he knew nothing of the matter, but at the time the incident is said to have occurred was sitting in another part of the theatre talking with Harry B. Smith, the librettist.

CHARLES FROHMAN GETS NEW COMEDY.

During his recent visit to Berlin Charles Frohman obtained the English rights of a new comedy by Dr. Ludwig Fulda, which will first be produced in London in October.

SMITH COLLEGE SENIOR DRAMATICS.

A *Midsummer Night's Dream* Competently Presented.

Senior dramatics at Smith College this year were unusually attractive and distinctive. For a play the class returned to *A Midsummer Night's Dream*, which, played by the class of 1895, instituted the series of Shakespearean drama that has attracted so much attention to this line of dramatic effort at Smith. Besides an afternoon rehearsal for the benefit of undergraduates, who are supposed to leave college before the commencement guests come in, performances were given to crowded houses at the Academy of Music June 10, 11 and 12.

The play, with its delicious interweave of fantasy, is particularly suitable for this sort of rendering. The story was developed with notable dramatic harmony, and the fine balance between those playing the parts on which this chiefly rests had much to do with the satisfaction given by this production. The comedy was an improvement upon that of former years, and by the combination of definiteness and spontaneity in the characterizations of the mechanics offset much of the disadvantage under which amateur effort and youthful lack of knowledge of the lights and shades in the real depths of life usually labor when attempting the peculiarly fine art of comedy. In this line of work the facial expression was more varied and at the same time more consistent than has been attained previously in these plays.

In the third act, where so much rests upon these sub-players, especial attention was given by the directors to getting away from overaccumulation of tradition and presenting the act in the spirit in which it was written. Special attention also was given to the dances, that they be kept in harmony with the woodland idea; and this poetic addition furnished the pictures of fitting grace and color through which the most exquisite impression of the play will be retained.

With the stage set, as is the Smith custom, with real trees and fragrant forest greenery before a back drop whose looming irregular outlines, woodland moonlight and red dawning effects suggested beyond the hilly outlands of Athens, the universal freshness of Bret Harte's eternal natural backgrounds, the shadowy dances had a beauty most appealing in its idyllic freshness of song and motion wholly freed from the element of covert vulgarity so frequently tinged productions where a specialty is made of this sort of effect.

Even more impressive than the woodland settings was the final scene where the fairies sing and dance their propitiations omen through the palace of Theseus. This was done with the peculiar distinctness that renders these productions always memorable; and in this year's instance, notably so because of the exceptionally fine blend of qualities in especial harmony with that youthful delivery of fanciful riot that is the intangible fabric of this happy play.

The play was under the direction of Mr. Alfred Young, of New York, and Miss Ludella Peck, of the Department of Elocution. The dancing was under supervision of Miss Clara Eisenbrey and the music by the college orchestra, led by Mr. Henry Sleeper.

The cast, an entirely pleasing and competent one, was as follows: Theseus, Grace Eleanora Johnson; Egeus, Margaret Hall Tuthill; Lysander, Margaret Elizabeth Greenhalgh; Demetrius, Elizabeth Chapman; Philostrate, Eleanor Stuart Upton; Quince, Margaret Jean Alexander; Snug, Esther Egerton; Bottom, Geneva Gubbins; Flute, Eleanor Linton; Snout, Lois de Moss Robinson; Starveling, Cora Janet Ambrose; Hippolyta, Elizabeth Feibiger Alsop; Hermia, Myra Haideman Thornburg; Helena, Susan Florantine Orr; Oberon, Elizabeth May Thompson; Titania, Gertrude Gorrans; Puck, Margaret Hatfield; Pease Blossom, Florence Cardwell Allen; Cobweb, Elizabeth Hays; Moth, Harriet Webber; Mustard Seed, Mary Hilda Stedman; First Fairy, Elizabeth Marion Brunet; Solo Fairy, Susan Hurlbert Mason.

Vacation Plans of Players



A Professions' Group at Mt. Clemens.

Standing in front of the automobile are Charles E. Taylor and Charles W. Young. At the back of the machine, from left to right, are standing Jack Lawrence, Sidney Schoen, Ed S. Allen, Ruby Raymond, and Mrs. Kern. In the auto are James Lawry, Willie Hyde, Dan Scullen, Eleanor Southern, and May Scullen. In front, seated and standing, from left to right, are Montgomery Moss, Walter Fessler, Harry Martell, Sam Lee, William Kibble, and Henry V. Donnelly.

With the approach of July and the weekly closing of more attractions, the exodus of players bound for the various resorts where they have chosen to rest during the Summer becomes more general and departures during the past week have been numerous. Many managers are included among those taking their leave during the past few days.

Ernest C. Warde is at Wardeseen, North White Lake, Sullivan County, New York.

Henry Ludlow is at Atlantic City and intends to stay there all Summer.

Ed Lindeman is in the Berkshire Hills.

Willie Cohan is at Gloucester, N. J.

Samuel Leavitt and Meyer Harris are both at Narragansett Pier.

Richard Patten, manager of the Rollickers company, is at Fair Haven, N. J.

George P. Murphy is on his farm in Sullivan County, New York.

John E. Coutts, business manager of Primrose's Mammoth Minstrels, is spending his Summer at his home on the Palisades.

Roswell Wright, James Cantwell, Frank Rogers and Edward Renaud, who make up the Primrose Quartette, are spending their vacation fishing in the Wisconsin lakes.

Gor. Bowen, who will again be with Primrose's Mammoth Minstrels next season, is at his old home in Winchester, Ky., for the Summer.

Jack Gardner, of Primrose's Mammoth Minstrels, is at the Put-in-Bay Islands, near Toledo.

Alexander Carr is spending his Summer at Rockaway.

George Lyons is at the Shore Inn, Sheephead Bay.

Max Armstrong, manager of the Wine, Woman and Song company, with his wife (Ethel Hall) and a party of friends are taking a trip through the Thousand Islands.

May de Sousa has been engaged by Charles Dillingham for the Candy Shop, the engagement being made by telephone just before she was to sail for Europe on the *Kronprinz Wilhelm*.

Madame Marie Rappold sailed for Europe on the *Kronprinz Wilhelm* last Tuesday. While abroad she will confer with Signor Gatti-Casazza in Milan in regard to engagements for her appearance abroad next Autumn.

Izetta Jewel, the popular leading woman of the Baker Stock company in Portland, Ore., will visit Alaska at the close of her season, June 12. Miss Jewel will be the guest of a party of her former schoolmates.

Ray Cox sailed on the *Minneapoka* on that vessel's maiden trip last Saturday for a vacation in Europe. After an engagement at the London Coliseum, beginning July 5, she will make an automobile tour of France and Germany, accompanied by her husband and her mother.

Sir Charles Wyndham will start on a Western trip to combine business and pleasure on June 20.

Eleanor Robson and Mrs. Madge Carr Cook, her mother, sailed for Europe June 12 on the *St. Paul*. They will remain abroad until August.

Lillian Russell will sail shortly for Europe for a six weeks' stay, returning to take up rehearsals of her new play, *The Widow's Mite*, early in August.

William F. Muenster, directing manager for James K. Hackett, will sail on June 23 for Europe, where he will remain a month, and John Mayer, the manager of the Liberty Theatre, sailed last week for a short European vacation. Morris Gest, of the firm of Comstock and Gest, also was among those departing for foreign parts last week.

Charles T. K. Miller, of Frederic Thompson's offices, will be the guest of E. J. Connelly at Lake Sunapee, N. H., for a week or two prior to his departure for Europe.

Theodore Hamilton and Mrs. Hamilton are spending their Summer in Colorado, where they

will remain until September. Mrs. Hamilton's health is said to be much improved.

Gerome Edwards, who has been re-engaged by Augustus Pitou as leading man with Chauncey Olcott for next season, will spend his Summer vacation at his home in Detroit, Mich.

George W. Scott and Mrs. Scott (Dorothy Morke) will spend the Summer at their home, South Fallsburg, N. Y., after a short visit to Mrs. Scott's parents in Canada. They have been featured during the past season in a company under the management of Pelton and Smutzer.

William John, Jr., who was with Henry E. Dixey in Mary Jane's Pa., will spend June and July at his Summer home in Minnesota.

Josephine Brown, now that the run of *The Great John Ganton* has come to a close, is to make a tour of Ireland, accompanied by her mother, returning in time for rehearsals for a new William A. Brady production in which she is to play a leading role.

George Arkiss is Summering in England.

Grace Atkins sailed last week on the *Kronprinzessin Cecilie* for a European tour.

May Robson, after a season of eighty-nine weeks in *The Rejuvenation* of Aunt Mary, will spend her Summer in Europe.

Olga Nethersole has already departed for her villa at Biarritz, France.

Nance O'Neil sailed from Boston last week for England. She will have a long rest in France before returning to this country.

John Craig and Mary Young (Mrs. Craig) have gone to their Summer home at Marblehead, Mass., making the journey daily up to the Castle Square Theatre in Boston in Mr. Craig's automobile.

Ada Deaves will spend the Summer with her sister, Mrs. Calhoun Wilson (formerly Isabel Bowman), at Greenwood, Miss.

Louis Mann and Mrs. Mann (Clara Lipman) sailed for Europe on the *Deutschland* June 5.

J. Frank Burke, who is recovering favorably from a recent operation for appendicitis, is to spend the Summer recuperating at his farm at South Woodstock, Vt., among the Green Mountains.

Marie Cook, of the Bennett and Moulton forces, had intended to rest during the warm months at her suburban home near Boston, but she was prevailed upon by her management to undertake a supplementary Summer engagement.

JACOB GORDIN DEAD.

THE GREATEST OF THE YIDDISH DRAMATISTS
PASSES AWAY IN NEW YORK.

He Was Author of Nearly One Hundred Plays in Less
Than Twenty Years—A Strong Influence Not
Only in Drama but in Educational League Work



Jacob Gordin, the most distinguished figure connected with the Yiddish drama, after a long illness, died at his home in Brooklyn on June 11, aged fifty-six years, and on the day of his death cafés, stores and theatres throughout the Jewish quarter of New York were hung with black draperies in mourning.

Mr. Gordin was the author of thirty-three original dramas and twelve one-act plays, and of forty-four adaptations from various sources, his work being best known to the English speaking public through the medium of *The Kreutzer Sonata*, in which Blanche Walsh starred. Jacob Gordin was born in May, 1853, in Mitvgorod, Poltava, Russia. Before coming to this country he was a journalist, and by his liberalism antagonized both the Russian bureaucracy and the orthodox Jewish element of Russia.

He came to this country in 1891, and in 1892 his first play, *Siberia*, was produced by Jacob P. Adler. The play, though crude, was effective, and it at once gave him a foothold, although he is said to have received but \$40 for it.

God, Man and Devil was considered by Mr. Gordin to be the best of his plays. It was translated into German and played with success abroad, though never done in this country save in the original Yiddish. Among others of the best known of his plays are *The Chastity of the Family*; *Truth*, a drama which took up the problem of mixed marriages between Gentiles and Jews; *Dementia Americana*, which took up the changed social life and ideals of his race upon reaching America; *Ohn a Helm*, along much the same lines as the last mentioned play; *King Lear*, which owed little but its title to Shakespeare, and *Mirele Efronon*, which ran for eighteen successive weeks, about the longest run in a Yiddish theatre on record.

Mr. Gordin was one of the leading spirits in the Educational League, and was a man who commanded the respect of, not alone all his own race, however these might differ from him in opinion, but of all students of current theatrical history.

A special uniform edition of some of his most successful plays has been in preparation during Mr. Gordin's illness.

The funeral, which took place Sunday, was attended by over 10,000 people, representatives of more than 500 labor unions and societies being in line.

The body lay in state at the Thalia Theatre, where the doors were opened at 10 a.m., but long before this time a crowd had gathered many times greater than the capacity of the theatre.

A brief ceremony had been held at his former home in Brooklyn before the body was removed to the Thalia, but it is said that none of the Jewish ritual was used and no prayers were said. At the theatre, where admission was by ticket, the stage was literally banked with flowers sent by admirers and by various organizations. About thirty short addresses were made, among the speakers being Jacob P. Adler, David Kessler and Morris Thomashefsky, Rabbi M. B. Magnes and many other leaders of Jewish thought and art in this country.

The procession, which left the theatre at noon, made a short halt at the home of the Jewish Educational League and another at the headquarters of the Jacob Gordin Literary League, after which it proceeded across the Williamsburg Bridge to the Washington Cemetery.

It is said that Mr. Gordin left many unpublished literary, educational and scientific works.

ORIGINATED BY JAY HUNT.

"In last week's *Mirror*," writes Jay Hunt, general manager for G. E. Lothrop, "under the caption 'Does Away with the Call Boy,' it is stated that at the Broadway Theatre a system has been devised and put into operation to call the players to be ready for their entrances by flashing the electric lights in their dressing-rooms. Merely as a matter of record I would state that I introduced this method at the Bowdoin Square Theatre, Boston, Mass., in August, 1903, and it has been successfully continued to this date."

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WESTERN MANAGERS DEPART.

A STATEMENT OF THE PURPOSE OF THE NEW YORK VISIT.

The Committee Returns Hopeful of Success in Obtaining the Open Door in Bookings After Many Interviews with Producing Managers.

The committee of the Western Theatre Managers' Association which visited New York last week left the city June 9, and after their departure Don W. Stuart, booking agent of the affiliated theatres, acting for the occasion as a representative of the Western Theatre Managers' Association, gave the following interview to *THE MIRROR*:

"Our committee while here failed, it is true, to see A. L. Erlanger, but that was because Mr. Erlanger was out of town. They did, however, see and have a long talk with Mr. Osgood, who has charge of the Klaw and Erlanger booking department.

"The committee also saw many other producing managers and discussed with them the problems which they had journeyed to New York to present.

"The Western Theatre Managers' Association was organized for the mutual interest of the managers of some 400 theatres in the Middle West, covering territory between Chicago and Denver, and embracing practically all of the one-night stands in that territory.

"One object of the association is to restrict competition in these one-night stands. Few, except the very largest, can possibly furnish enough business to support more than one theatre, playing first-class attractions. Consequently, the association can permit but one membership in each city covered by it, and each member receives a license from the association.

"The association has no fight on with Klaw and Erlanger or with the Shuberts. One-night stand houses have nearly all been represented in New York, and I feel confident that most of them are perfectly willing to continue such an arrangement of representation, but the managers of such houses do, I believe, feel that they should be in no way concerned in syndicate and anti-syndicate warfare, if such a condition exists.

"When the committee left the city they did so feeling assured that their position in seeking to maintain a neutral attitude toward all factions is heartily endorsed by the great majority of producing managers.

"Of the dispute alleged to exist between Pelton and Smutzer and Klaw and Erlanger, the committee knows nothing. Pelton and Smutzer, as managers of theatres in Denver and Salida, Colo., are doing business under license from the association, but no one of the other houses among the hundred which make up the Inter-Mountain Circuit and are booked by Pelton and Smutzer is in any way connected with the association.

"It is the view of our committee that if Pelton and Smutzer had any grievance, real or fancied, against Klaw and Erlanger or any other producing managers, their proper course would be to file such a complaint with the secretary of the association, where, in the regular course of business, the complaint would have been taken up and every effort made to secure an adjustment of the matter to the mutual satisfaction of the contending parties."

Mr. Stuart's reference is to a contention alleged to be existing with Pelton and Smutzer on the one hand and Klaw and Erlanger on the other. Pelton and Smutzer declaring for freedom in booking. Letters on this subject have been made public, one of which from Pelton and Smutzer to Klaw and Erlanger asked that firm to recommend to them some one willing to purchase their "plant," as they purpose to abandon the theatre business for some other.

The committee of the Western Theatre Managers' Association was made up of the following: Charles T. Kindt, Davenport, Iowa; L. M. Crawford, Topeka, Kan.; C. U. Philley, St. Joseph, Mo.; J. F. Given, Decatur, Ill.; James Wingfield, Chicago; George W. Chatterton, Springfield, Ill.; W. W. Bell, Pittsburg, Kan.; W. L. Busby, Quincy, Ill.; C. F. Burlingame, Winona, Minn.; C. A. Holden, Wabash, Ind.; C. A. Lick, Fort Smith, Ark.; W. S. Collier, Cedar Rapids, Iowa; and W. M. Sauvage, Alton, Ill.

Klaw and Erlanger, on June 12, in reply to an application from Pelton and Smutzer, of Denver, for time for the Curtis Theatre, Denver, and the Grand, Salt Lake City, replied that they would not be able to furnish attractions for these theatres nor for any other theatres in the Inter-Mountain Circuit, as they did not wish to antagonize the interests of Peter McCourt and John Cort.

GENEE DANCES BEFORE THE QUEEN.

Adeline Genée cabled Klaw and Erlanger, her managers, yesterday, that on Friday she had danced before Alexandra, Queen of England.

The entertainment was part of the festivities incident to the last Court of the season, which was held Friday evening at Buckingham Palace. The Queen complimented her personally on her art. As Miss Genée is a native of Denmark, the home country of the Queen, the warmest friendship has always been shown by Her Majesty toward this clever artist. The audience was composed of the guests of Queen Alexandra.

Miss Genée intended to devote her summer entirely to rest, but she could not refuse Beethoven's invitation to give six performances of the Dryad at his Afternoon Theatre in London. Her success in these performances was so great that the Queen again commanded her to appear before her. Her appearance before the Queen was in the Dryad, a pantomime by Dora Bright. The Dryad is a wood nymph whom Aphrodite caused to be imprisoned in a tree, with freedom to come forth once in ten years between sunset and sunrise until she can find a mortal faithful to her during the allotted term of imprisonment. A shepherd passing through the wood on the night of her freedom sees her dancing beneath the moon and falls in love with her. When the dawn breaks she bids him farewell and re-enters the tree, which closes around her. After ten years the Dryad comes forth again. The shepherd has not been constant. She dances through the night deluding herself with the hope that she will not be compelled to re-enter her prison. As dawn breaks the shepherd is seen wandering through the grove, but he has forgotten her.

Miss Genée will return to America in September to appear in a new musical comedy by Harry B. Smith and Maurice Levi. She will be accompanied by her uncle and preceptor, Alexander Genée, the famous *maitre de ballet*. The Dryad will be introduced in the production by Miss Genée, the first performance of which in New York will be in October.

ACTS WANTED IN HAWAII.

Bulley and Lawson, who have two theatres in Hawaii, the Art in Honolulu and the Galety in Hilo, with a third house in course of construction, the Auditorium, which will be ready for business about Aug. 1, propose to add vaudeville to their picture programmes and can give performers in ten days or a fortnight longer. Mr. and Mrs. McCourt arrived in New York on June 11 on the *Mauretania*, after a five months' tour of Europe and Egypt.

AMERICAN OPERA FOR BERLIN.

Arthur Nevins' grand opera, *Pola*, based on Indian legends, has been accepted by the Royal Opera, Berlin. Henry Hadley, an American who is director of the Opera at Mayence, recently had produced a work of his own called *Safo*, but as the scenes of *Safo* are European, Mr. Nevins' opera is the first absolutely American work accepted in Germany.

MRS. PETER MCCOURT ILL.

Mrs. Peter McCourt, wife of the prominent Western theatrical manager, is quite ill in her apartments at the Waldorf. Mr. McCourt will be in town for ten days or a fortnight longer. Mr. and Mrs. McCourt arrived in New York on June 11 on the *Mauretania*, after a five months' tour of Europe and Egypt.

SHAKESPEAREAN COMEDY AT NORTHAMPTON.

Between Wednesday noon and Saturday evening, June 9 to 12, five carefully complete and long rehearsed performances of Shakespearean comedy were given in Northampton, Mass., before an aggregate of 6,000 persons, representative of every section of the United States.

With the graduation of the Capen Preparatory School and Smith College this city annually becomes more of a center for amateur effort in scholastic drama.

The college rendering of *A Midsummer Night's Dream* is elsewhere described.

While not as elaborate in scheme, the Capen School performance of *The Tempest* before an exclusive audience of parents and invited guests was from its own standpoint of much interest. The play was under direction of Miss Frances White. The stage setting was simple and in good taste, and the lighting effects of the tempest and the first scene on board ship were realistically given.

The entire performance was notable for the appreciative conception of the parts by the young players, girls from fourteen to eighteen years, and for the excellent way in which they used their voices.

The performance of *Caliban* by a girl scarcely in her teens was remarkable. Ariel was very gracefully done, and the comic interpretations of Trinculo and Stephano were distinctive. The costumes were effective, and the entire rendering of the five acts of this infrequently seen comedy was most creditable.

The cast was as follows: Alonso, Mabel Somers; Ferdinand, Elizabeth McMillan; Sebastian, Barbara Henderson; Prospero, Eunice Milne; Antonio, Josephine Murphy; Gonzalo, Helen Wilson; Adrian, Corinne Patton; Francisco, Lucile Rogers; Stephano, Emily Mansfield; Trinculo, Marjorie McCurdy; Caliban, Gertrude Hussey; Master of a Ship, Lucile Smith; Boatswain, Frances Bradshaw; Ariel, Nellie Olsen; Miranda, Caroline Swift; Juno, Marian Freeman; Ceres, Helen Winton; Iris, Caroline Cushman; Mariners, Helen Somerville, Gretchen Carstein, Elida Bartels, Constance Wood; spirits attending on Prospero, Margaret Hussey, Ruth Seiden, Dorothy Gill, Helen Bemis, Marian Bailey; nymphs, Helen Slack, Geraldine Boush, Ethelyn Johnson; reapers, Ethel Jones, Margaret Faulkner, Evelyn Hauser, Winifred Sills.

THE YANKEES AT THE ASTOR.

Because the Yankees, in the opinion of W. W. Aulick, Liebler and Company's general press representative and the baseball expert of the Evening Post, are the best ball players that ever played at the American League Grounds and because *The Man from Home*, in the opinion of countless theatregoers, is the best play that ever played at the Astor Theatre, the two are to be brought together to-morrow night. Liebler and Company have invited the Yankees to see the play at the Astor, and the celebrities of the diamond, with their managers, will occupy appropriately decorated boxes, and there will doubtless be much enthusiasm among the theatregoing "fans."

GOTTSCALK FOR THE NEW THEATRE?

Ferdinand Gottschalk, it is said, has been engaged for the New Theatre. It is supposed that after negotiations covering several days a contract with Mr. Gottschalk was signed shortly before his departure for Europe June 5.

FIND DOUBLE TRACKS NECESSARY.

The passenger traffic to Mount Clemens Mineral Springs is increasing so rapidly that the electric railway company is double tracking the line from Detroit to Michigan's famous "Bath City." Conditions demanded greater safety, faster time and room for many more cars.

News of the Stock Companies

At the Valencia Theatre, San Francisco, Cal., and just before the curtain went up for the first act of *The Donagh*, Grace Travers, the second woman, was suddenly stricken with severe illness, said to be ptomaine poisoning. Fortunately for the management, Blanche Stoddard, formerly leading woman at the Valencia, happened to be in the audience and immediately offered to go on in place of Miss Travers. Her services were accepted, and though the time for preparation was short she went through without a mistake and greatly pleased her friends, who had not seen her since she closed in *Pretty Peggy* on April 10. The condition of Miss Travers is improved, and complete recovery the matter of but a day or so.

The Grace Hayward Stock company, under management of George M. Gatts, opened at the Oliver Theatre, Lincoln, Neb., two weeks ago and were royally welcomed. Miss Hayward presented *Belasco's The Girl of the Golden West* to capacity house, followed by *Divorçons*, May 31-June 5; *The Man from Mexico*, by H. G. Du Suchet, 14-19. The latter was secured for Lincoln by special arrangement with the owners. Mrs. Dane's *Defense*, 21-26. In the company are Lucille La Valliere, Lola Axtell, Marie Phillips, Bessie Cordon, Baby Dodo La Valliere, Earle Simmons, Joseph Lawrence, Earl Welsh, Joseph La Valliere, Monroe Hopkins, John Beck, Frank Estes, Thomas C. Wilcox, Ernest Leroy Harrison, Robert Jones, Herman Norwood and Herbert Graham. Business continues very good, most evening performances being capacity houses.

The Colonial Theatre, Cleveland, O., opened June 14 with the Laura Nelson Hall company in *The Three of Us*. Other members of the company are: Charles Waldron, Ralph Kellard, Willard Robertson, Charles Hopkins, George Late, Florence Smythe, Leslie Bingham and Marguerite Sayre. Tully Marshall is the stage director.

Robert Adams has joined the Baker Stock company, and will open with them at Rochester, N. Y., June 14.

The Elitch Stock company opened at Elitch's Garden, Denver, Colo., presenting Owen Kidder's drama, *The Regeneration*. This play had not been west of Chicago and awakened considerable interest. Some of those who took parts are Christine Norman, Ida Bommer, Lillian Sinnott, Marie Home, Wilson Melrose, Roy Fairchild, Harrison Ford, Ira Hands, John Waly, Murphy and Geo. Probst, June 5-12.

Liberty Stock company of Oakland, Cal., has been completely reorganized. Of the old company only Henry Shumer, George Friend and George Webster, who are big favorites, are retained. Landers Stroms, George Cooper, Helen Holmes, Helen Lackey, Elmer Booth and others of the old company are engaging elsewhere.

John A. Daley, late of the Poynter Stock company, Cleveland, O., has joined the Franklin Square Stock company, Weymouth, Mass. Dan J. Hamilton has joined the W. J. O'Hearn company and opened at Detroit, Mich., June 6. Frank Thomas has joined the Poll Stock company, Worcester, Mass. John E. Garvey, of Fall River, Mass., has joined Miller's Ranch 191 company.

Laura Nelson Hall has been engaged as leading woman by Comstock and Gest Stock company at the Colonial of Cleveland, O. Other members are Charles Waldron, Tully Marshall, Florence Smythe, Willard Robertson, and Leslie Bingham.

The patronage of the Summer stock season has given Manager Hart, of the Armory Theatre, Binghamton, N. Y., the courage to secure for that city one of the best stock companies, viz., the city one Theatre Stock company (Harry McCormack, manager), and has been fortunate in securing Lella Shaw, a leading lady who has an enviable record in stock companies throughout the country. Her success of late has been with the Bishop Stock, Liberty Theatre, Oakland, Cal.; Ferris Stock, Minneapolis, Minn.; and with the *Man from Mexico*. Her gown is elaborate and numerous, and it is believed that she will be a

THE ACTORS' FUND.

Thomas McGrath, in charge of the registration bureau of the Actors' Fund, reports continued enthusiasm throughout the profession regarding this new departure of the Fund, there being about one hundred registrations each week and new members to about half that number. The promised lists from managers are beginning to come in, and activity about the Fund offices is now up to fever point. The members of the profession are demonstrating their interest in their own charity, and every day brings new converts to the cause. Registration is nearing the 2,000 mark, and the annual list has passed the 3,000 mark. Here are some of the reasons why members of the profession should register at the Fund, sent out by Mr. McGrath:

"Why not have your professional address the Actors' Fund of America? It is the legitimate clearing house for all things theatrical. Addresses are 'phoned for every day. Is your name among the number? The cost is nominal, \$3, and you are not only helping yourself but also the grandest and broadest charity in any profession in the world. Is it worth your while to join the Fund? There is but one answer. Don't delay; even to-morrow your address may be asked for. It cannot be sent out if you are not a registered member of the Actors' Fund.

"Your name and address reaches all the large producing managers. In no other way except as a member can such a result follow. Show all managers that you have some business ability, and also a pride in your own charity. If you are not registered do so at once. There should be 5,000 registered members of the Actors' Fund of America by or before Sept. 1. Think of it as a business move if nothing else. Don't continue to put off becoming a member.

"No prouder statement can be made by any member of the profession than this: 'I am a registered member of the Actors' Fund of America.'"

A UNIQUE DEBUT.

With the production of *The Three of Us* at the Colonial Theatre, Cleveland, last night, William Hall, the young son of Laura Nelson Hall, made his first appearance as an actor. He played the youngest lad of the "three of us," while his mother, Miss Hall, played his sister, in Miss Crother's play. The boy looks very like his mother and gives promise of having inherited some of her ability. Next week he is to play the boy's role in Miss Hall's production of *Her Own Way*.

W. T. HODGE WEDS HELEN HALE.

William T. Hodge was married to Helen Hale in New York on June 13, and they have gone on a long wedding tour. Mr. Hodge will return at the end of about a month to resume his stellar role in *The Man from Home*, now running at the Astor Theatre.

LEON BERG WRITES SCORE FOR OPERA.

Leon Berg has written the score for a comic opera, to be called *The Prince Opera*, which will be produced by his German Comic Opera company early next season. Aaron Hoffman will furnish the book.

EDUCATIONAL OPERA COMPANY COMPLETE.

From Paris Oscar Hammerstein announces that he has completed the company which will give a three months' season of "Educational Grand Opera" at the Manhattan Opera House, at prices ranging from fifty cents to two dollars.

THE FLORIST'S SHOP.

It was made known yesterday that the opening attraction at the Liberty Theatre, early in August, would be the production by Henry W. Sawyer of a new comedy entitled *The Florist's Shop*.

favorite in this city. Albert Phillips has been secured for leading roles, and he is an artist, and comes to Binghamton with a big reputation, having been with Henry Harris, William Brady and Nixon and Zimmerman. George Cletet, who comes from Forepaugh's Stock company, Philadelphia, where he was principal comedian, will be a worthy addition. He has been with such companies as *The County Chairman*, *Beauty and the Beast* and also with Virginia Earle. Mildred Johnson made a hit with the *Morocco Stock* company, Los Angeles, Cal. She is young and sure to be a favorite. Her career began with Thomas Jefferson, and she has also been in several successful vaudevilles. Miss Dow, who will play some of the heavy roles, beginning next week, has been three seasons with Kirke Brown as second lead, and will be a strong addition to the cast. Mr. Roberts will direct the rehearsals and continue in strong heavy roles.

Grace Atwell is having success in Yonkers, N. Y., where she is a leading feature with the Dornier Players. Her *Camille* the past week was said to be a fine performance, and her gowns have attracted favorable comment from the opening of the season. She appeared in *The Belle of Richmond* last week.

The James Kennedy Stock company will open its season of fourteen weeks at Lowell, Mass., on June 21, presenting *Sheridan's Knave*. Detective. Later the company will tour New England. Mr. Kennedy has engaged most of the members of his company who were with him last season, and he looks forward to a prosperous season.

The Mae La Porte Stock company completed their regular forty-week season at the Grand Theatre, Marion, Ind., May 29, and opened at the Muscatine, Ia., alldrome to S. R. O. From here they will go to Davenport, Ia., Rock Island, Keosauqua and Galesburg, Ill. The company is made up as follows: Joe McEnroe, manager; W. W. Richards, agent; Mae La Porte and J. M. Bennett in leads; Jane Sarr, Jessie Gildemester, Florence Raymond, Ralph Brown, J. T. Kelly, Ed. Martelle, Thos. Connors, Ralph Daniels, Harry Dougherty and Carl Roberts, musical director.

Grace Hayward and her supporting company are making friends among the patrons of the Oliver Theatre, Lincoln, Neb., and business continues good, the week just closing being the biggest, financially, considering two nights were given up to road attractions, that the house has ever known with a stock company. The farce comedy, *The Man from Mexico*, which is now being presented by Willie Collier, was the bill for June 14-19. Bill for June 21-26 is to be the play by Henry Arthur Jones, Mrs. Dane's *Defense*.

Ted Woodruff, supported by his excellent company under the management of C. W. Vidor, opened at Electric Park Theatre, Kankakee, Ill., June 14, for an indefinite period.

The Chappell-Winterhof Stock company, which has been playing at the Hoyer Park Alldrome, Lima, O., for the past six weeks, closed June 12 and left for a two weeks' stay at Wheeling, W. Va.

The Chase-Lister company closed a very successful season under canvas at Greenville, Tex., June 5.

John F. Webber, having recently closed a successful tour of Australia with Mrs. Wiggs of the *Cabbage Patch*, has been engaged by the Cook Stock company at Springfield, Mass., to play his old part of Sonora Slim in *The Girl of the Golden West*.

The Albee Stock company were received with much favor at Providence, R. I., where they gave *Brown of Harvard*, in which the following members took part: Homer Barton, Frederic Burton, Berton Churchill, Morgan Wallace, Leonard Ide, Frederic Sullivan, Wallace Colyer, Kenneth Bishop, Frederick Le Due, Warren Fisher, Ned Dudley Hawley, Agnes Scott, Jane Grey, Helen Rolmer, Louise Randolph, James Lee, Lyman Abbey, George F. Staley, William H. Turner, Frank McDonald and H. T. McLaughlin.

CHARLES A. LODER.



"Yes, Mrs. Loder and I have just arrived from Australia. My first appearance in that far-off land was made May 30, 1908, under the management of J. C. Williamson, as Hans Wagner in *The Prince of Pilsen*. On July 11 *The Red Mill* was first produced, and in this production I played Wilhelm, the innkeeper. John Ford made his debut before an Australian audience and was an instantaneous success. His dancing eclipsed anything they had ever seen in that country. On Oct. 13 *The Belle of New York* was revived, and this gave me the opportunity to play the part of Carl Von Pumpnick, the polite lunatic.

"The above three productions comprised the repertoire of the J. C. Williamson Musical Comedy company of eighty-six people touring Australia and New Zealand. As to my success in the three productions, I am pleased to state that the press throughout the tour praised my work as being of a high order.

"Mrs. Loder is looking and feeling better, for the trip was both beneficial and pleasant, and she made many new friends. I cannot say anything as to my intentions for the coming season. At Honolulu I received a cable message making me an offer, but I have decided to wait until we reach our home at Arcola, Pa., on the 10th. Did we receive *The Munch*? Oh, yes, with each monthly mail, and it was greatly welcomed."

MANEE BENEFIT NETS \$2,000.

The benefit given Sunday night at the Herald Square Theatre by the stage employees of the various New York theatres controlled by the Shuberts for the widow and children of George Manee, who was a stage hand at the West End Theatre, netted \$2,000.

The use of the theatre was donated by the Shuberts and the bill was made up of stars and feature acts from the various Shubert attractions now in New York.

In the bill were: Marguerite Clark and George MacFarlane, in the "Hammock Song" from *The Beauty Spot*; Viola Gillette, from the same show; Ernest Lambert and the "Hello Girl" from Havana; Melville Ellis and the Original English Pony Ballet, from *The Midnight Sons*; Isabelle D'Armond, Jeff De Angelis, Eddie Foy, Edith Decker and the male chorus of Havana in "I Have So Many Young Lovers"; Lotta Faust and chorus, from *The Midnight Sons*; the Marvelous Millers, Emma Carus, Ernest Lambert, Clara Palmer and the Octette in "Motor with Motor"; Jess Dundy, George Fawcett, from *The Great John Ganton*; Whiting and Pringle and Walter and Georgia Lawrence, in a new sketch called *Just Landed*.

HOLLIS E. COOLEY JOINS FELIX ISMAN.

Hollis E. Cooley, the retiring secretary of the National Association of Theatrical Producing Managers, has signed a contract with Felix Isman, the Philadelphia real estate and theatrical magnate, under the terms of which Mr. Cooley will be at the head of the Isman interests in New York, with headquarters in new Isman offices, soon to be opened here. Mr. Isman's theatrical interests have grown rapidly during the past year, and now cover nearly all branches of the amusement field. He could have made no wiser choice for his New York executive than Mr. Cooley, a man thoroughly conversant with theatrical conditions throughout the country and a manager of long and valuable experience.

JAY BENTON IN A BALLOON.

Jay Benton, Boston correspondent of *The Mirror*, was in the balloon Massachusetts, which left Pittsfield, Mass., at midnight of June 12 and arrived at East Alstead, N. H., at ten o'clock on the morning of June 13. The balloon landed first at Dummerston, Vt., at seven in the morning, and the party had breakfast there, after which the aerial voyage was resumed. The balloon reached a height of 10,500 feet. Others in the party, besides Mr. Benton, were William Van Sleet, W. C. Bramhall, and Edgar L. Robbins.

FRIARS TO BANQUET C. E. COOK.

The Friars will on Friday night give a banquet at their clubhouse in honor of the retiring Abbot, Charles Emerson Cook.

The speakers will be as follows: Augustus Thomas for The Lambs; Robert Davis for the press; Willard D. Covey for the Friars; Daniel Frohman for the managers; De Wolf Hopper for the actors; Channing Pollock for the agents, and A. L. Jacobs, who will eulogize the guest. J. J. Fitzgerald will be the chairman.

A HUNT FOR A LEADING MAN.

William A. Brady, now in London, is said to be busily in search of a new leading man for Grace George's company, to fill the post left vacant by Frank Worthing. Norman McKinnell, Robert Lorraine and Aubrey Smith are among the actors said to have been considered for the position.

SHUBERTS BUY LOTS IN BOSTON.

The Shuberts have purchased the property at 263 to 265 Tremont Street, Boston, running through to Warren Street and Seaver Place, and will erect a theatre on it. The site already has a foundation on it and has been known as the "Lyric Theatre Site."

MRS. LA SHELLE LOSSES SUIT.

Yesterday, in the suit brought by John Stapleton, former secretary to the late Kirke La Sshell, to recover \$20,000 for work he claimed to have done on the Virginia and Checkers, from the executrix of the estate, Mrs. La Sshell, a verdict was brought in in favor of Mr. Stapleton.

In a Pinch, use ALLEN'S FOOT-EASE

Ladies can wear shoes one size smaller after using Allen's Foot-Ease. It makes tight or new shoes feel easy; gives instant relief to corns and bunions. It's the greatest comfort discovery of the age. Cures swollen feet, blisters, callous and sore spots. It is a certain relief for sweating, tired, aching feet. At all Drugists and Shoe stores, 25c. Don't accept any substitute. For FREE trial package, also Free Sample of the FOOT-EASE Sanitary OILY PAD, a new invention, address Allen S. Olmsted, Le Roy, N. Y.

NEWS FROM CHICAGO.

EMMETT CORRIGAN MAKES HIT IN KEEGAN'S PAL, BY PAUL WILSTACH.

Richard Carle in The Hurdy Gurdy Girl Pleases Audiences but Not the Critics—Mabel Barrison Draws Well in The Blue Mouse—Other Plays—Vaudeville—Colburn's Gossip.

(Special to The Mirror.)
Chicago, June 14.—Paul Winstach's new play, Keegan's Pal, produced at the Chicago Opera House last week by Joseph M. Gaites, met with favor at once both in the newspapers and in the theatre. The play proved interesting. The author of the Mansfield memoirs is to be congratulated. I have never seen his Polly Primrose, which has been played successfully for several seasons, but undoubtedly Keegan's Pal is a bigger and stronger play, indicating Mr. Winstach's advance as a dramatist.
The story of Keegan's Pal is a plain, unvarnished story of an American of ability who almost got into the clutches of the law as a thief when he was very young in the West, through association with characters like and including Keegan, who was sent to prison for twenty years for stealing. Keegan shielded his young pal, Raeburn, and his act of generosity enabled Raeburn to return East free. He became a successful lawyer, married, and when the play begins, has a grown son and daughter. A robbery is committed in New York, where Raeburn is living. One of the articles stolen is a necklace of pearls. Raeburn eventually gets the case and discovers that the thief is Keegan. The former pals meet. Keegan forces Raeburn to take the necklace for safekeeping. The son, caught in a snarl of debts and threatened with scandalous exposure, breaks into his father's safe at home and unexpectedly finds the necklace. The family want to know how Raeburn got it to put in the safe, but he struggles to keep the secret of his life from them. The son confesses in the last act, and Keegan makes a statement which keeps the secret buried. The necklace is returned and the pals start with a clean slate. Emmett Corrigan, playing his first engagement as a star, made an exceedingly strong part of Raeburn, grasping its scope and depth easily and evincing its main substance and emotion finely. Ordeen Crane was excellent as Keegan, and the audience gave him many rounds of applause. Bertram Marburgh was another actor in the cast who enabled the audience to see and feel what an interesting thing real acting is. He played Simons, who pressed young Raeburn for payments and threatened exposure, and seemed to satisfy his observers exactly. Franklin Jones did young Raeburn well, and in the strong scene with his father responded to the call for strength exceptionally well. John Stokes was Raeburn's law partner; Eleanor Lawson played the stenographer; Sue Seymour, the maid; Maud Burns, Alice Eastman; Maud Turner Gordon, Mrs. Eastman; and Ruby Bridges, Martha Raeburn. Two men and four acts are in a law office and two in a handsome room of the Raeburn home. Both the author and Mr. Gaites were present at the premiere.

Manager George W. Lederer, of the Colonial, offered a reproduction of Richard Carle's Hurdy Gurdy Girl, music by Heartz, with Mr. Carle as the star, last week. The critics assailed the effort almost unanimously and yet, like The Boy and the Girl, which fared just about as well in the newspapers, the audiences found much to applaud. There are elements of success in The Hurdy Gurdy Girl as given at the Colonial. If there is a plot it never thickens so as to be noticed. Mr. Carle plays Pericles Pettigill, a well-to-do American who drinks and drinks through the two acts. He has some Carle points and situations, does a few dances and songs. The part is a sort of scramble of other things he has done. He gets numerous encores. At the electric close of the first act there is a sort of Maypole dance, electric ribbons hang, and Mr. Carle appears out of a big beer mug drinking beer. Harry Fairchild has one or two good songs, which he sings admirably; W. J. McCarthy is always amusing as the German judge, and Harry Montgomery is capital as the colored bootblack. Sylvain Langlois is good as the hurdy gurdy girl, and Pauline Perry is good as the street musician, and does the dancing dance in the first act with sufficient swiftness, abandon and agility, and is fetching in the acting. Rita Stanwood is an exceedingly pretty and graceful Mary; her presence in the cast is appreciated. Eliza Warren is vigorous and effective as the judge's dominating wife. Harry Cashman is good as the snarling king, and Jo Smith Marbury as Felix Pettigill. The first act is a setting, showing a mansion and garden, is handsome and interesting. The second act picture is Longacre Square.

Harry Askin heard some of the music of the new musical comedy, Lo, which O. Henry and A. Baldwin Sloane are writing for him for next season. He regards it as some of the finest written for theatrical production in recent years. A duet entitled "International Love" is regarded as one of the numbers which will make the production famous.

A Summer run of The Candy Shop will be started at the Studebaker next Thursday, with William Rock and Maud Fulton in leading roles. Mrs. Yonnam will be in the cast, also Frank Lalor and Florence Morrison.

Joseph M. Gaites reached a quick decision and made a quick production in putting Paul Winstach's Keegan's Pal on at the Chicago Opera House. The play was submitted to him May 7 by Mr. Winstach and produced June 7. As this is Mr. Gaites' second in Chicago within a month he must be regarded as one of the leading Chicago producers.

The Servant in the House, with Terone Power, is in its third week at the Rush Temple, with prospects of a good run of several more weeks.

The Traveling Salesman, at the Illinois, and The Gentleman from Mississippi, at the Grand Opera House, are running close rivals in Summer prosperity.

J. H. Gilmore returns to the stage this week in William Morris' American Music Hall. Mr. Gilmore is still at the head of the Chicago Musical College School of Dramatic Art, and his work at the American makes no difference with his duties as a teacher. He will be assisted in his playlet by some of his most promising protégés.

Florodora starts the Sans Souci Park Theatre's musical comedy season this week. The Sultan of Sulu, with Frank Moulton; Emerald, the Yankee Consul, King Dodo, Wang, El Capitán, and even The Parisian Model, with Anna Held, are announced.

Mabel Barrison is again proving her strength as a matinee attraction at the Garrick in The Blue Mouse. The S. R. O. sign was put out early last Wednesday afternoon. Miss Barrison has filled the part with characteristic merriness of business and is always very natural and pleasing. Sam Edwards, last seen here with Sam Bernard, has succeeded Albert Gran as the railroad president.

William Etten, formerly a Chicago newspaper man and press representative, is in town again with Richard Carle at the Illinois. After reading the reviews Monday, following the opening of The Hurdy Gurdy Girl, Mr. Etten disregarded the Summer season and came downtown in an overcoat. E. W. Steele, assistant manager of the Colonial, and George Wood, director of publicity for George Lederer's staff, went out together to consult an oculist and artist.

A brand new circus was organized and started here last week—Colonel Hunt's International. It began its travels in Maywood on Thursday, then jumped to Oak Park and thence to Austin. It is held a day each to the suburbs of Chicago and can stay here all this season.

Sam J. Burton, who was a conspicuous member of York State Parks cast during all of its seasons, has signed with Lillian Russell for next season in her new play, The Widow's Mite.

Lincoln J. Carter's The Cat and the Fiddle will open the season at the National Theatre, Englewood, Aug. 15.

William H. Oviatt, well known here as the

general manager of Joseph M. Gaites' several attractions, will sail for Europe this month with his family. Mr. Oviatt was in the city during the production and run of The Three Twins at the Whitney.

George Klunt announces the arrival of George Klunt, Jr., weight nine pounds, June 6. Mother and son are doing well.

The bills this week: Garrick, Mabel Barrison in The Blue Mouse; Grand Opera House, The Candy Shop; Illinois, Traveling Salesman; Sans Souci Park, Florodora; Rush Temple, Servant in the House; Princess, Golden Girl; Great Northern, Alaskan; Colonial, Richard Carle; Pekin, musical stock; Alhambra, stock in melodrama.

Emma Janyer in a monologue added *vogue* to the Majestic bill last week and made herself distinctly remembered on a bill of many good acts; Victor De Haven, Tom Nawn, Paul Sandor's Circus, In Grannon, and James Young.

Eddie Fay continued a star attraction at the American Music Hall and Edith Helena was a hit with a new selection of songs, including the automation song from The Tales of Hoffman. Paul Nicholson and Angie Norton gave their popular light housekeeping act.

Sir Edwin Moss, of the Moss-Stoll corporation, which controls numerous vaudeville theatres in Great Britain, was in the city and at the Majestic Theatre last week as a guest of Manager Lyman Grover. Sir Edwin is returning from Japan, where he engaged several acts, and will sail from New York for England June 19.

Nathan Anderson, who undertook the part of Baron Karol in the cast with Virginia Harned in Anna Karenina at the Sans Souci on exceedingly short notice, should have had the credit which went to Will Corbett, whose place he took the first performance. Mr. Anderson gave a strong, even and convincing performance. At the Majestic this week: Richard Golden, Frank Fogarty, Grigolatis, Griff, Bert Baker, Jolly Violella, Conroy-Lemaire company, Frank Whitman and others.

At the American Music Hall this week: Caesar Rivoli, McWatters and Tyson, Dresden Dolls, Al. Field and Dave Lewis, Delmore and Lee, Mabel Sothern and others.

Adams, Hough and Howard will furnish the two new productions which Manager M. H. Singer will make here at the Princess and La Salle theatres next fall. Mr. Adams and Mr. Hough have just returned from California with the manuscripts.

Z. M. Harris, who has been on the business staff of The Time, the Place and the Girl, will be with the Cinderella company (Eastern) next season for the Princess Amusement Company.

Charles McConnell, formerly a theatre manager here and now owner of a gold mine on State Street in the form of the original economical drug store, found a Richard Carle bill posted on the alley wall of his store last week. It read: "Hope to die (large letters) if Richard Carle is not a hit in the Hurdy Gurdy Girl at the Colonial." Mr. McConnell had a poster printed stating that the man who hoped to die would probably get his wish and hung it in his show window. His bill referred to the bill in the alley. Paul Winstach noticed the reference, and in some mysterious manner a bill of Keegan's Pal, his play at the Chicago Opera House, appeared over the Carle bill, and numerous patrons of Keegan's Pal remarked at the Chicago Opera House box office window that the State Street druggist had got his facts mixed.

Harry Mack, for several seasons with the Rowland Clifford attractions, has succeeded W. F. Maxwell as general manager of the W. F. Mann productions.

Charles M. Mave, of the Sins of Society company, at McKicker's, which closes this week, will leave immediately for England to see his young son, born since he left for America. Lucy Sibbey, W. L. Abington, Leslie Kenyon and Florence Edney, of the company, also will go to England.

William Morris has leased the American Musical Hall property for twenty-one years.

W. T. Gaskill has secured the rights of a new story by the writer of The House of a Thousand Candles for dramatization.

A golden globe drawn by a horse with gilded harness and driven by a man wearing a tall gilded silk hat and a golden cane is seen on the streets daily in behalf of The Golden Girl at the Princess.

O. R. Henkel, recently business manager of Paid in Full, will be with Honeymoon Trail next season.

Vernon Bestor, a young Chicago pianist and song composer, and Marvin, also of Chicago, are writers of lyrics and are writing new songs and music for the several attractions of Powell and Cohn for next season.

Theatres dark beginning next week: McKicker's, Whitney, Powers, La Salle and National.

OTIS COLBURN.

PITTSBURGH

The Prisoner of Zenda—Summer Vaudeville, Moving Pictures and Parks.

PITTSBURGH, June 14.—The Prisoner of Zenda is the offering for the second week of the Harry Davis Stock Company at the Grand, and the production is commendable. The company is well cast and is surrounded with splendid stage settings. Charles's Aunt, with Charles Abbe, is the chief role for next week.

The Nixon will have Lyman H. Howe's Travel Festival for an indefinite period, beginning on next Thursday afternoon, and two entertainments will be given daily, with prices ranging from fifteen to fifty cents.

The bill at the Bijou this week follows: Five prosopos, Revere and Yore, Marie Hampton and company present a sketch, The Melodrama; Harry McBride, Luce and Luce, Harry Roff, and moving pictures, and is well worth the small prices of admission—five and ten cents.

Rose Wentworth in her equestrienne act is the main feature at Luna Park this week, and the other acts are Henella, Illusionist; Arthur and Jeannette, contortionists; Yorke Herbert Troupe, musical acrobats, and Leo, Brown and Allen, comedy singers and dancers. Several more changes have been made in the park to add to its attractiveness.

Emily Melville has been engaged to play the character parts in the Harry Davis Stock Company, taking the place of Katherine De Barry, who left the company at the end of last week.

Kennedy and West View Parks continue to draw largely as usual.

ALBERT S. I. HEWES.

ST. LOUIS

Raymond Hitchcock—Mrs. Carter—The Social Whirl—Strong Summer Bills.

ST. LOUIS, June 14.—Yesterday at the "musical theatre" at Delmar Gardens, Raymond Hitchcock in King Dodo supplanted Edna Wallace Hopper in The School Girl. The comedian is still as funny as the grotesque monarch he was in the original production many seasons ago, and the tinsel numbers of the score are as pleasing now as then. The support is adequate.

In the Delmar "dramatic theatre" Mrs. Carter is seen in The Heart of Maryland, after a most successful week of Kessa. As Maryland Calvert Mrs. Carter is at her best, and but one or two of the roles she has essayed since the premiere of that Bolshoi play have given her the opportunity to shine as the well-swinging Southern girl. The production is scenically adequate and the support competent.

The Suburban Garden Theatre is still attracting generous patronage, and last week's production of Madame Sans Gene, with Amelia Bingham in the title role, was awarded warm approval.

This week at the West End Heights Theatre The Social Whirl is the bill, with a cast made up of popular members of the musical stock company. Forest Park Theatre continues to draw excellent patronage with vaudeville, hand concerts and numerous outdoor amusements.

At the Garrick Lyman Howe's moving pictures came to an end Saturday night.

At Lemp's Park vaudeville and dancing are the warm weather attractions.

BOSTON

Yankee Mandarin—Stock at Orpheum—Hackett's Special Matinee—Gossip.

BOSTON, June 14.—With a new Summer comic opera and a new Summer stock company opened this week things are just a bit livelier hereabouts, and theatricals now settle down to a midsummer basis.

The Majestic is the house which offers the new comic opera, The Yankee Mandarin, which had a good tryout down at Providence, with Boston critics going down by auto to see it. There was a lively reception for it to-night, and it would not be at all strange if the production should stay here for a long time to come. One of the best of all the principals is Ada Lewis, who has quite the best character that she has given here for a long time, but others who are also funny are Eddie Garvie and William Danforth, and the balance is well maintained.

A decided change in offering at the Orpheum marked the ushering in of the Summer stock company, which has been selected by Lindsay Morison to hold the stage there until the return of vaudeville. Good things ought to result, judging by the reception of What Happened to Jones, which was the opening bill. Mr. Morison has had wide experience in selecting a stock company, and this is of his best from Howell Hansel and Mary Sanders down. For the position of leading lady the choice finally fell upon Edna Bruns, the niece of Francis Wilson, who formerly was here with him in When Knights Were Bold and became a favorite.

At the Castle Square the change of bill for the week makes a temporary change from the musical field, but it is only for a week. At Yale showed that John Craig had no collegiate bias and that his players could wear the blue as well as they did the crimson in Brown of Harvard. The special interest in the presentation was the special engagement of W. P. Carleton, who will have even bigger and better opportunities in Florodora, which is to follow, and which will bring back the chorus girl once more.

At the Tremont the scale of prices which is usual at this house during a Summer season goes into effect with the beginning of the third week of A Broken Idol. The reduction is a sweeping one in certain parts of the house. In this production the comedy of Otis Harlan and the balloon ascensions of Alice Yorke are the features of the greatest popular interest.

The Traveling Salesman, as certainly taken the season's record at the Park, and no limit of the engagement is yet in sight, although the comedy has stayed considerably over its original limit. Manager Henry B. Harris dropped in last week on his way up to New Hampshire with a party of friends. He came by auto, but had a bad break to his machine between New York and Providence and had to finish by train.

Vesta Tilley is in the second and last week of her stay at Keith's and proving by all odds the immediate attraction that she has had all this season. The clever impersonator has had to come out in the papers with notes explaining that her last engagement here was at the Park ten years ago in a specially organized company. Evidently she does not count the time when she was at the Columbia as a special attraction, but it is natural that she should want to forget that visit, as it was then that she began the rehearsals with the doleful Mr. Lady Molly, which was playing in the Park at the time, and which she joined for the New York engagement.

Paragon Park has started in a very lively fashion on its newest Summer season, and one of the features that they have never had before is an opera company in a theatre. The organization is a full fledged one, and the choice of the opening bill was Pinafore, with others to follow.

They certainly hustled out at Norumbega Park, and in the space of ten days they had a temporary theatre all ready to open to-day. It will hold as many as the one destroyed by fire, but the structure is only for the season, and there will be a new one next week.

Lexington Park also has just opened for the new year, with Henry Taylor, who was prominent in the business staff at the Hollis in the direction of affairs here. The opening bill was a well chosen vaudeville.

Wonderland has started well on the Summer season, and one of the chief features is The Prophet and the Princess, in which John the Baptist and King Herod are mentioned summa cum laude, but nothing whatever is said about a certain young lady named Salome who is not very popular with Mayor Hibbard.

The Wall Street Detective marked the change of bill at the Bowdoin Square, and there was a new personality in the leading character, the dual role. This was Frederick Van Rensselaer, who had a cordial welcome and proved a worthy associate of Charlotte Hunt.

The moving picture houses are all giving changes of bill, with the fight pictures transferred to the Palace, where they have continued their popularity with those who like that sort of athletic illustrations.

There is an open air attraction this week which will have its effect in drawing somewhat from the theatres. This is the Miller Brothers' 101 Ranch, which has never been seen here before. It gave a good parade of the Wild West scenes to-day, and the opinion which was proved that it makes no difference how inaccessible a show ground may be so long as the great public wants it.

The Medford Boulevard has opened in good fashion, and the vaudeville bill this week will catch those who go to the Charlestown holiday celebration.

Mayor Hibbard has been considerably in the limelight in connection with the announcements that at least two much discussed new works successes would be barred out of Boston next year, and that a permanent board of censors would be established. Finally his secretary came out with a statement explaining that the board would only be an emergency affair, selected for specific cases, to pass judgment upon works that might be coming here, and with make up altered according to circumstances. Their duty would be simply of an advisory nature, to report to him that he might be governed in his actions.

There was quite a bit of romance connected with the recent engagement here of The Rejuvenation of Aunt Mary at the Tremont, and rumor has it that very soon there will be the announcement of an engagement which will be of as much interest to the friends of a Back Bay heiress as to the members of the company who are now in Europe for their vacations.

Thomas F. Joyce, formerly the ticket agent at the Hollis, has been the recipient of many congratulations during the past week. It seems that there is an occasion for re-joicing in his household.

All the regular seats have been sold for Maude Adams' coming performance in the Harvard Stadium, and now the speculators will be reaping the harvest unless the college authorities consent to opening up two more sections in the Stadium.

James K. Hackett made a most favorable impression last week when he gave a special noon-day performance of The Bishop's Candlesticks at the Orpheum for the benefit of clergymen alone.

Boston friends of John C. Peabody have been glad to hear of his promotion to the position of manager of the Grand Opera House at Syracuse, N. Y.

Mr. and Mrs. Robert Rogers (Louise McIntosh) are in Boston for a brief vacation visit, and are at the home of her mother at Newton Centre. The sister of Mrs. Rogers, Bebe McIntosh, will be married in the early Autumn, and that promises to be quite a society event.

Henry Russell called word here last week to the effect that Raymond Blanchard, the Spanish baritone, had been engaged for the Back Bay opera house next season.

The representatives of the Shuberts were in town last week to complete the arrangements for taking over the site of the Lyric, on Tremont Street, from the estate of the late C. H. Bond. It will be started anew to carry out the original ideas. In all probability it will be ready for opening in November.

The American had a prize competition to get letters on love at first sight, as shown in The Traveling Salesman, and Rosalind Coghlan, the

leading lady of the production, acted as the judge, and read all the letters.

B. F. Keith has a new Grecian dancer in view, and those who saw her trial one evening last week were of the opinion that Isadora Duncan might have a dangerous rival in the near future. She appeared without any notice, and made an impression, and a questionable favorable impression.

Elia Hugh Wood, who has been with "Wings Down East" for so many years, has been engaged for the chief comedy character with Robert Morris in The Noble Spaniard, which will open at the Hollis on Labor Day. She and Mr. Edson have never played together since the final season of the old stock company at the historic Boston Museum, when they were associated together in the song of that famous dramatic organization in the house which has now been replaced by a business block. JAY BENTON.

PHILADELPHIA

The Girl from Yama Extended—Bad Weather Affects Parks—Notes.

PHILADELPHIA, June 14.—The parks and other places where open-air amusements are given have had another bad week. With the end of the trolley strike came inclement weather. Last week we had one or two days of sunshine, but the remainder of the week it was either a cold rain or the sky was so overclouded that pleasure seekers were afraid to venture a trip to the popular resorts. Sunday's (yesterday) was no exception. The amusement providers and trolley lines lost many thousands of dollars.

Pryor and his band remain at Willow Grove Park a fortnight longer. His programmes have been especially attractive. Marlborough Band continues as the attraction at Washington Park. Chestnut Hill Park (known as the White City) is offering special attractions this week, as are Woodside Park and Beechwood Park.

An extra performance of Caught in the Rain will be given at the Broad to-night by the Patriotic Players, owing to its success last week.

The Girl from Yama, which was to have closed the season at the Walnut last Saturday night and transferred to Chicago, is announced, remain for at least another fortnight. The play has "caught on" and is improving every week, which is due largely to the new features that are being continually introduced, especially in the song line. "The Bathing Girl," which is daintily rendered by Daisy Leon, is one of the latest hits.

It looks at this writing as though there might be some trouble this week between certain of the burlesque houses and the city authorities. The performances at some of these places, to put it mildly, have been rather daring. "Load," in fact, The Salome and "Cooch" dances have finally attracted the attention of the Christian League of Philadelphia, and its secretary has taken the matter up with the city authorities, the result being that the managers of the theatres in question have been notified to stop such performances at once, failure to do which will be followed by the immediate arrest of the parties concerned. I notice by their advertisements, however, that they are still offering these "special" attractions. Things have been allowed to go on considerably away here recently, the administration and "Organization" having had all they could attend to in a political way. It will be interesting to note, therefore, what effect the plaint of the Christian League will have in attempting to suppress the "special" features referred to. As a matter of fact, there are other parts of these than do the dances.

Mrs. Marie Cole has applied for a divorce from her husband, Jesse J. Cole (known as the vaudeville stage as J. C. Mack), on the ground of desertion. The Coles were married in 1892 and have two children. They separated two years ago.

The Orpheum Players at the Chestnut Street Theatre have had another big week. The attraction was Dorothy Vernon of Haddon Hall. Its production was most satisfactory in every way, the parts being assigned with care and judgment, while special credit must be given Percy Winter for a notable stage setting. We have had Bertha Galland in the play here before, but it is a misstatement of fact to say that Marion Barney was equally successful in the character of Dorothy Vernon. William Ingersoll contributed an admirable performance as Sir John Manners, while Robert Cummings made a forceful and effective Sir George D. Vernon. The minor roles were excellently taken by Peter Lang, George D. Parker, Helen Desmond, Leah Winslow, Ada Boshell and Kathleen MacDonnell. This week, The Girl Who Has Everything.

An extra added attraction at the Bijou this week is Shad Link, down on the bills as the "heavyweight champion wrestler of the East." He is to meet all comers. The Girls in Blue, with Billy Watson at their head, will complete the entertainment.

The Girls in Blue (Mlle. de Leon) is booked as an extra feature at the Gaiety this week. I say "booked," as it is up to the Christian League and the city authorities as to whether she will be permitted to appear.

The Vagabonds Burlesque company played to capacity at the Trocadero last week. Choceta, an Oriental dancer, was a feature. She is to remain this week, in conjunction with the Australian Burlesquers.

The Hippodrome had a most satisfactory week despite the weather. An attractive bill was presented and drew crowds. Rose Wentworth and the Diving Nords were the headliners, but there were other features well worth seeing, including the Jewel-Morton Troupe, the Fox Dancing Whirlwinds, and Spader and Johnson and their trick mule, Mike. This week's features are Loken's performing bears, Littlefield's Little Dancers and Clark's Comedy Circus.

Philadelphia has a wonderful boy violinist, Franklin M. Gittelson, aged thirteen years. While in London he played before Leopold Auer, of St. Petersburg, the teacher of many eminent violinists. Auer was amazed at the boy's ability, so much so in fact that he, Auer, will undertake to prepare him for public concerts within two years if his parents consent.

Vaudeville and moving picture houses had a successful week, the inclement weather driving amusement seekers in from the parks. The Liberty, Lubin's Palace, the Grand Opera House, the Girard Avenue, Forepaugh's, and other places of like character drew big audiences, and pleased them as the various bills presented many features of interest. High priced acts are becoming more prominent on these bills, but it is anybody's guess as to how long they can be kept up.

Hypercritical indeed must have been the person who could not have found something in last week's bill at Keith's to have amused and interested him. It covered practically the whole gamut of amusement. Annette Kellermann remained the top-notch (her engagement ended Saturday night), but there were Bert Williams, than whom there is no equal in the list of colored comedians, and who kept his new and continual roar of laughter for fully twenty-five minutes; Russell and Butler, in their skating sketch; the Rennee Family, character singers; the Zanettos, novelty jugglers; Patsy Doyle, monologue artist, and others who have been seen here before. Bert Leslie and Company are featured this week in Hogan in Society. Vesta Tilley comes next week.

Carmen will be given by the Orpheum Players at the Chestnut Street Theatre next week. An elaborate production is promised.

BALTIMORE

Good Vaudeville at American—Pictures at Other Houses.

BALTIMORE, June 14.—The Maryland this week presents Mrs. William E. Annis as headliner, assisted by the Royal Musical Four. The remainder of the bill is composed of Mullin and Correll, acrobatic comedians; Hovey and Lee; John Fray, the prima donna, who is a Baltimore girl; Edgar Allen and company; A Fortune Hunter; Misfortune; the Carmela Troupe. The special feature of the bill is the Three Cycling Demons. An interesting and attractive bill is presented.

at the Electric Park. No Name, the rattle-snake girl, performs with her bunch of venomous serpents. The Academy is given over to commencement and school exercises this week, but moving pictures and vaudeville will be continued from June 21.

HAROLD RUTHERFORD

WASHINGTON

A New Play, Success, Favorably Received—Laura Burt—Summer Opera.

WASHINGTON, June 14.—Success, a modern play in three acts, by Preston Gibson, was given its first performance on any stage to-night at the Belasco Theatre, scoring a substantial success with a large and distinguished audience. The story is a most interesting and gripping one, the lines are bright and epigrammatic, with several comedy characters and scenes interwoven into the more serious side of the play. The locale of the first act is laid in Virginia and the last two acts in New York city. The following is the cast of characters: Douglas Thompson, Alphonso, Frederick Winthrop, H. S. Northrup; Rev. Dr. Snicker, Frederick Powell; Dave Denny, Hallett Bosworth; William Parr, Carl Gerard; Helen Johnson, Ethel Gray Terry; Aline Anderson, Laura Burt; Agnes Parr, Mercetia Esmonde; Mrs. Anderson, Belle Howard Bohm; Hoffman, Arthur Ellsworth. The story is written around the career of a young Southerner, Douglas Thompson, who, having inherited the old Virginia homestead and a considerable fortune, consisting of valuable coal lands, has just most of his inheritance due to a life of idleness and neglect of his business interests. He has been obliged to sell his home to a wealthy New York broker, Frederick Winthrop, who brings a house party down to visit his new Virginia estate. This party includes a beautiful, unaffected New York girl, Aline Anderson, with whom Thompson, the Southerner, falls desperately in love. Under her inspiring influence he determines to change his mode of life and do a man's work in the world. The mother and her people frown upon such an alliance. The girl, however, likes him, being of such a different character from others of her acquaintance, and she takes a great interest in the beginning of his career. There is a little country girl, Helen Johnson, whom Thompson has educated and cared for since a child. Winthrop, taken by her fresh beauty, makes love to her and persuades her to come North to see the greater life. While in New York, she is leaving home and friends, she is discovered by Thompson, who takes her fondly in his arms and endeavors to soothe her distress, without knowing the cause. He is overruled by Aline, who repudiates him, being ignorant of the situation. One year having elapsed, the scene changes to New York, where Douglas Thompson is established firmly in business and has become a financial power in the street, so much so that the wolves of Wall street scheme and form a combine to pounce upon his colossal securities and endeavor by forcing the market to ruin him. Mrs. Anderson, finding that she is living beyond her means and must secure some new resources to keep her present standing in social circles, endeavors to induce Aline to accept the attentions of Winthrop and become the promised wife of Thompson's chief financial rival. Winthrop in the meantime has married the little girl from Virginia, but the marriage has been a secret one. The girl has been seriously ill at her Southern home, so desperately so that Winthrop hopes that death will relieve him of her presence. She returns and wishes to claim him. He denies the right and packs her off, weak and sick, to a hotel, with the hope she will die there. Shortly after Aline accepts Winthrop's proposal. Douglas Thompson appears and offers his hand to Aline. She is unable to accept and the act closes with a tremendous climax in which Thompson asserts his position. Thompson has prepared for a fierce war, has strengthened his company and pushed with vigor his campaign against his rivals, Winthrop & Co., until they are forced to the wall in complete ruin and disgrace. Helen Johnson dies, after disclosing her secret, and her young protector from Virginia goes to find Winthrop. The act closes with Douglas Thompson successful. The presentation was in the hands of a cast of special excellence, whose individual successes were pronounced. Alphonso Ethier was particularly successful, strong and capable in the role of Douglas Thompson, investing the character with rare skill and judgment, as was Laura Burt, H. S. Northrup, Ethel Gray Terry, Frederick Powell, Mercetia Esmonde, and Belle Howard Bohm in the parts assigned them. The production was handsomely staged under the personal direction of the author, Mr. Gibson, assisted by Harry S. Haddfield, of the Messers Shubert stage directors.

The Aborn musical comedy offering for the current week at the National Theatre is *It Happened in Norway*, which is given a special setting with the original Lew Fields stage equipment of scenery, costumes and effects. The presentation throughout is a distinctly meritorious one, the present excellent singing organization of prime favorites being further strengthened by several special engagements, which includes the clever Dutch comedian, Herman Hirschberg, Robinson Newbold, and Florence Burdett. Next week, *The Man on the Box*.

The Messrs. Shubert have made an innovation in theatrical management by the formation of a producing company, which is to play for a special season of eight weeks at the Belasco Theatre, beginning next Monday, June 21, offering a change of bills weekly of new plays never before seen upon any stage. The first to be produced is to be a four-act drama entitled *The Son of His Father*. The company will include Frederick Perry, A. H. Van Buren, Edward Emery, George Howell, Frederick Burton, John Emerson, William Martin, Beatrice Morgan, Laurette Taylor, Virginia Pearson, Marion Ballou, Ina Goldsmith, Fola La Follette, Charles D. Pitt, Ogden Stevens, Paul Taylor, Elsie Esmond, Caroline Locke, Alice Freeman, Agnes Marc and Miss Adams.

Thomas Whiffen was the Kl Ram, the titular role in *The Sultan of Sulu*, last week at the National Theatre in place of George W. Leslie, a mistake in names. Mr. Whiffen scored an artistic and laughable hit in the part. Saturday night the National was the center of a special event, the body of the house being filled with the attendance of the several hundred race runners for *Times* twenty-mile Marathon race, runners and their friends, the guests of the National and Aborn management. The house was appropriately decorated for the occasion.

The band concerts of the American Regimental Band at Luna Park, under Richard L. Weaver's directorship, continue to be one of the strongest of features. New additions to the continuous vaudeville bill this week present Wilson and Clair, comedy sketch; Milton T. Mack, blackface monologist; La Blance, singer and dancer; Elsie Dupree, serpentine dancer; Ed. George, artist, and Ed. Clark, comedian.

The Gaiety Theatre closed its burlesque season Saturday night with Clark's Tiger Lillies as the attraction. The Lyceum Theatre continues with *Morning, Noon and Night*, with Anna Deck. Next week, *The Strolling Players*.

From present indications the summer season at the Columbia Theatre, the management believes, will continue well into August. There has been a constant increase in the weekly attendance and for the past two weeks standing room has been frequently at a premium.

George Huff will present in vaudeville a new one-act playlet, now being written by Forrest Huff, the baritone of the Aborn Opera company. Mr. Huff has just completed a twenty-

minute sketch for the tenor Don E. Cole, entitled *Don Dick and Harry*, which contains four musical numbers written and composed by Mr. Huff. Others of his vaudeville plays are in Atlantic City, *The Giddy*, *The Two Gadflies*, and *A Girl and a Prospector*.

The debut of Almyra Sessions, a member of the younger social set of Washington, with the Aborn Opera company, appearing in the part of Galula in *The Sultan of Sulu*, was one of the interesting events of the local opera season at the National. Miss Sessions, who uses the stage name of Myra Camp, is a character actress of no mean ability. She has confined her work heretofore entirely to amateur performances, successfully appearing in leading parts in *We Are in Society*, *The Prince of Patches*, and *About Thebes*.

Frederick A. Thomson and Everett Rutherford, of the Columbia Players, entertained the members of the National Press Club at their club-rooms Saturday night with an original sketch which called forth much applause.

The Yankee Consul will be the Aborn Opera company's offering to follow *Florodora* at the National Theatre.

JOHN T. WAIDE

CINCINNATI

Summer Musical Comedy and Grand Opera Well Received—Notes.

CINCINNATI, June 14.—Almost daily rains for the past two weeks have played havoc with the early summer season at the various local parks, but with the coming of more settled weather a decided boom in business is expected.

The New York Musical Comedy company, under the direction of Martin J. Dixon, has caught on nicely at the Lagoon. This week's bill is *The Kindergarten*, in which Marie Barry, who has already become a decided local favorite, has the leading role.

The second week of grand opera at Chester Park began yesterday with *Aida* as the bill, Adelaide Norwood singing the leading part.

Bohemian Kyle and his band began their annual season at the Zoo yesterday, and all the indications point to a successful management.

Peter Baker, the dialect comedian, heads this week's vaudeville bill at Coney Island.

The graduating exercises of Miss Mannheim's school were well attended to-night. The second act of *Ingotar* and the second act of *The Sunken Bell* were well rendered by her pupils.

In the moving picture field, the Lyric, Grand, and Robinson are still doing a flourishing business, as are many of the minor houses, few, if any, of which will close during the summer.

H. A. SUTTON

NEW AMUSEMENT COMPANIES.

A New Incorporation, with C. D. McCull, F. W. Burt and R. G. Furey, as Members—Other Enterprises.

The Spiegel Amusement Company, New York, to conduct a general amusement business in the city of New York and throughout the United States; capital, \$2,000; directors, Max Spiegel, Henry Bloodgood, New York; Ferdinand W. Pinner, Newark, N. J.

The Jesters, Brooklyn, N. Y., organized for the purpose of giving public and private presentations of dramatic, musical and other entertainments, and to own and operate theatres, etc.; capital, \$500; directors, William J. Weidig, Chris H. Von Thum, Jr., Walter C. Roetting, Brooklyn, N. Y.

Alfred Weiss Film Exchange, Inc., New York, to conduct a general business in connection with moving picture films; capital, \$10,000; directors, Alfred Weiss, Helen Weiss, Herman Smidt, New York.

Co-operative Amusement Company, Buffalo, N. Y., to provide for the production and performance of operas, stage plays, burlesques, vaudeville, musical and dramatic performances; capital, \$50,000; directors, J. Grafton Jones, Lois C. Jones, Christian Flieri, Buffalo, N. Y.

The White Squaw Company, New York, to conduct, sell and exploit plays, dramatic and musical, and to mortgage and dispose of property of every kind pertaining to the theatrical business; directors, John F. Sullivan, Della Clarke Sullivan, Mayer C. Goldman, New York.

Fred Zebodie Company, New York, formed for the purpose of carrying on the business of booking agents for vaudeville acts; capital, \$5,000; directors, Fred Zebodie, Leo Saxl, New York; Frank Drucker, Jersey City, N. J.

New Netherland Theatre Company, New York, to engage generally in the business of managing theatres and theatrical productions; capital, \$100,000; directors, Charles D. McCull, Shepheard Ray, N. Y.; Fred W. Burt, Blue Point, N. Y.; Robert G. Furey, New York.

Dunbar-Cory Amusement Company, New York, to do a general theatrical and amusement business, also to act as booking agents; capital, \$1,000; directors, George A. Cory, Mary L. Cory, George F. Dunbar, New York.

Pittsburgh Calcium Light and Film Company, Rochester, N. Y., to deal in moving picture machines, films, etc.; capital, \$5,000; directors, Edward M. Saunders, Rochester, N. Y.; Richard A. Rowland, James B. Clark, Pittsburgh, Pa.

A. H. WOODS ANNOUNCES PLANS.

A. H. Woods will be one of the largest producers in America the coming season, putting out nineteen companies and operating four theatres. The attractions that will go out under his management are as follows: *The Girl from Rector's* (three companies); *Blanche Walsh* in last season's success, *The Test*; a musical comedy now being written by Aaron Hoffman, Harry Von Tilzer and Vincent Bryan, called *Stunning*; *Pierre of the Plains*, Mr. Stevens' part being taken by Edwin de Seyvin; and the following list of melodramas which will be seen over the Star and Havlin circuit: *The Gambler of the West*, Convent 999, *On Trial for His Life*, *The Creole Slave's Revenge*, *Harry Fields* in Broadway after Park, by Owen Davis; *Vivian Prescott* in *Sail the Circus Gal*, by Owen Davis; *The King of Blazmists*, by Theodore Kromer; *A Workingman's Wife*, by Walter Lawrence; *The Fall Bird*, by Owen Davis; *Queen of the Secret Service*, by John Oliver; *The River Pirates*, by Walter Lawrence; *Chief of the Secret Service*, by Owen Davis.

Mr. Woods will manage the Grand Street Theatre, New York; Amphion Theatre, Brooklyn; Liberty Theatre, East New York, and one other house that will be announced later.

INTERESTING EXPERIMENT BY THE SHUBERTS.

The Shuberts announce the establishment, under their management, at the Belasco Theatre, Washington, D. C., of a new producing company, which is to continue for eight weeks, beginning June 21, and which is to offer an undried play every week. This company is not to be a stock company in any accepted sense of the term, but an organization especially arranged for trying out new plays which the Shuberts contemplate offering as regular attractions in the autumn.

The opening bill will be *The Son of His Father*, a new modern play in four acts. All the plays will be produced under the stage direction of E. F. Stock.

The company includes Frederick Perry, Edward Emery, A. H. Van Buren, George Howell, William Russell, Frederick Burton, Willis Martin, Charles D. Pitt, Ogden Stevens, Paul Taylor, John Emerson, Beatrice Morgan, Laurette Taylor, Virginia Pearson, Elsie Esmond, Marion Ballou, Ina Goldsmith, Caroline Locke, Fola La Follette, Alice Freeman, Agnes Marc and Miss Adams. In addition to these players it is probable that several of the dramatic stars under the Shubert management will appear with the company in certain productions.

ENGAGEMENTS MADE FOR MARCELLE.

For Marcelle, in which Louise Gunning will again be seen under the management of the Shuberts, the following engagements are announced: Charles and Agnes King, Kate Schiff, Bert Market and Adela Richter.

THE ACTORS' SOCIETY.

THE ANNUAL ELECTION ONE OF THE IMPORTANT THEATRICAL EVENTS OF THE WEEK.

Thomas A. Wise Re-elected President—H. Nelson Morey Becomes Secretary—A Notable Board of Directors—Officers' Reception June 30—Summer News of Members Here and There.

In the rooms of the Actors' Society of America last Thursday morning occurred the thirtieth annual meeting of that body and the election of new officers. There were about two hundred members present.

President Thomas A. Wise presided. Mr. Wise in his address congratulated the society upon the good it had accomplished during the past year, upon its healthy and flourishing condition, and upon the deep and sincere interest displayed in its welfare by old and new members.

He saw cause for congratulation in the fact that the organization was now starting the fiscal year with a healthy bank balance and that the excellent work of the Board of Directors and officers had made it possible to liquidate the debts which bothered the society a year ago. During the past eleven months, too, Mr. Wise pointed out, almost two hundred new members have been elected to the society, the organization now numbering nearly one thousand members in good standing. Of the great amount of work accomplished by the Play-reading Committee since its inception Mr. Wise spoke in the highest terms. From about three hundred plays submitted for reading to this committee ten were considered worthy of production, and three of these have been placed with responsible managers for use next season. It is confidently expected that this department of the society's work will be an important factor in the future of the body.

Mr. Wise called attention to the fact that a generous share of the credit for getting the Voss Employment Agency bill through at Albany was due the Actors' Society, its efforts in that direction having had very satisfactory results. On the seven hundred or more engagements made through the engagement department of the society since last September commissions amounting to \$8,000 or more were realized for the society's treasury.

The suggestion broached a few weeks ago at the annual meeting of the Actors' Fund, at the Gaiety Theatre, by Joseph R. Grismer, namely, the advisability of housing the Actors' Fund, the Actors' Society and kindred theatrical organizations, under one great roof, was touched upon by Mr. Wise. This matter has been referred to the Board of Directors for final action.

After Secretary George Seybolt and Treasurer George T. Meach had submitted their reports for the past year, the business of electing new officers was taken up. The Election Committee included Fred Hardy as chairman, James J. Ryan as secretary, Maggie Breyer, Mark Harrison, and Mrs. George Seybolt. Thomas A. Wise was re-elected President, H. Nelson Morey was elected Secretary, Fanny Cannon was re-elected to the Vice-Presidency, and George T. Meach was re-elected Treasurer. The new Board of Directors, elected the previous day, June 9, is as follows: William Courtleigh, Fanny Cannon, Oscar Eagle, Edward Locke, George Seybolt, Ralph DeMoro, Lionel Adams, George T. Meach, W. D. Stone, Harold Wolf, and Lillian Kingsbury.

The results of the elections were enthusiastically applauded when they were made known. The re-election of President Wise, particularly, is a matter for congratulation to those who have the welfare of the Actors' Society at heart. He has been indefatigable in his work, and despite his many other important interests he has always been zealous in his efforts in the society's behalf. His accomplishments of the past year speak for themselves. H. Nelson Morey, the new Secretary, has served as Assistant Secretary competently and faithfully, and his experience in that post fits him admirably for his new duties. Miss Cannon has proved of such value to the society that the members showed excellent judgment in re-electing her Vice-President. This, too, is true of Treasurer Meach. The names included in the list of the new Board of Directors are sufficient proof of the efficiency of that body.

The one note of regret sounded throughout the election was that occasioned by the announcement, made some time previously, that Secretary George Seybolt would not be a candidate for re-election to that post. The society's loss, however, is the profession's gain, since Mr. Seybolt and Mrs. Seybolt (Eleanor Lyons) are to return to the stage the coming season. Needless to say, both Mr. and Mrs. Seybolt will retain a warm and enthusiastic interest in the society and its work—a work toward the success of which they have contributed a very generous share. And for that they will be fondly remembered by all those members in whose behalf they have worked so earnestly.

Throughout the coming season monthly receptions, with prominent people as the guests of honor, are to be held. On June 22, at eleven o'clock in the evening (to allow all members now playing an opportunity to be present), a reception is to be tendered the officers in the society's rooms. The event promises to be a most enjoyable and notable one.

During the past year, by the way, there have been numerous and welcome additions to the society's library. Donations have included eight volumes from the Georgia Wells Memorial, eight volumes of the new *Shakespeare* edition of Shakespeare from the Sarah Stevens Memorial, and a "History of the Drama," in twenty-two volumes, from President Wise.

Minerva Florence has been engaged to support Cora Beech Turner in the latter's vaudeville production, *Love by Wireless*.

Bessie Taylor, having obtained a new vaudeville sketch from the pen of Marion Russell, has engaged H. H. Forsman for her support.

Louise Milder has been engaged for her original part in *The Melting Pot*, in support of Walker Whiteside.

Last week the Poll Stock company at Waterbury, Conn., presented *Shore Acres* in a fashion that met with warm approval from the Poll patrons. That company includes in its membership many society members, among them being Willard Dashiell, Robert Hyman, Amanda Wellington, Alice Riker and Marie Pottes. Mr. Dashiell is the stage director of the company.

Leslie Ringham has been engaged by Comstock and Gost for the stock company organized by that firm for the Colonial Theatre, Cleveland.

Arthur Row is to play the juvenile roles in support of Constance Crawley in a series of outdoor performances.

Frank Lea Short is now busily preparing the Yale University Dramatic Association for its commencement play, *The Merry Wives of Windsor*, to be given on the campus Saturday evening, June 26.

Ogden Stevens, Charles Pitt, Marion Ballou and Frederick Burton have been engaged by the Shuberts for the producing company to be installed at the Belasco Theatre, Washington.

Edward Wade is to join the Cape Elizabeth Stock company in Portland, Me.

The Keith Stock company at Portland, Me., now has enrolled in its membership the following well-known society members: Genevieve Roy, Edna Salvatore, Marcus Moriarty, Thomas Reynolds and Frank Andrews.

Nate Anderson has been awarded some excellent notices for his work in the heavy roles during the latter part of the Virginia Harned engagement at Sans Souci Park, Chicago. (Mr. Anderson was known formerly in the profession as Nathan Aronson.)

Marie Taylor has purchased a fifty-acre farm in the Adirondacks, not far from the famous Paul Smith place, and there, in company of a huge flock of chickens, she intends to rest until about Aug. 15, when it will be necessary for her to return to town to begin rehearsals for *The Round Up*, in which Miss Taylor will continue in her original role. She will open about Sept. 1.

TO ADVERTISERS.

The Mirror will go to press in advance of the usual time, in the number to bear date of July 19, owing to the celebration of July 4 on Monday, June 21. Advertisers, therefore, will please note that the form including the last page will close on Friday, July 2, at noon, and that no advertisement for that number can be received later than noon of Saturday, July 3.

W. F. Hedington, Miss Taylor's son, will Summer with his mother and assist in the bucolic duties.

Fred G. Hearn and Will D. Crimmins are now members of the Poll Stock company at Waterbury, Conn.

Charles Cole is in the cast of *The Blue Mouse* company now playing in Chicago.

Lillian Lee has made a bit of a small proportion as Lily Burns, the attenuated cook lady, in *The Midnight Sons*, over at the Broadway. Many who have seen her consider it her best piece of work since her exorcising Mrs. Elchorn in *Mrs. Wiggs of the Cabbage Patch*.

James M. Brophy will appear under the management of William A. Brady next season.

Ada Lewis, fanner than ever in a song called "Gypsy of Poughkeepsie," scored an emphatic hit at the opening of *The Yankee Mandarin* in Providence last Friday night.

Thais Lawton opened as leading woman in the new military play, *Our Boys in Khaki*, at the Alvin Theatre, Pittsburgh, last week. Franklin Ritchie played the leading male role.

Robert Hilliard closed his season Saturday night at the Liberty Theatre, and after a Summer rest will reopen in August in *A Fool There Was* at a New York theatre, and then inaugurate a tour of the larger cities. William Courtleigh will remain Mr. Hilliard's principal male support.

A sketch by Richard Warner, with Richard Allen and Florence Huntington in the principal roles, was given a private trial performance on the New York Theatre roof last week and made an excellent impression with those privileged to see it.

A NEW MILLION DOLLAR PIER.

Long Beach to Surpass Atlantic City as a Pleasure Resort.

Frederic Thompson and John L. de Saules have completed arrangements for construction at Long Beach, L. I., of the largest and best equipped amusement pier in the world at a cost of \$1,200,000. Mr. Thompson is best known as the designer, builder and manager of the Hippodrome and Luna Park, while Mr. de Saules is general manager of the Long Beach Estates, of which William H. Reynolds is president. Mr. Thompson and Mr. de Saules are backed by a number of prominent metropolitan capitalists, who are making Long Beach the Atlantic City of this vicinity. Contracts have been let and construction work will start at once.

Engineers report that it will be entirely feasible to build the pier one-half mile out into the ocean, and plans have been made accordingly. Advantages will be taken of the experience of former pier builders, and everything done to make this one superior to all others.

Mr. Thompson and Mr. de Saules will make public at present the entire list of novelties and attractions which will be seen on completion of the edifice, but mention some important features, which are a convention hall capable of seating 5,000 people, a theatre as complete as any in New York with capacity of 1,800, and stage sufficiently large for every kind of theatrical representation. The experience of Mr. Thompson in building the Hippodrome and producing plays has given him a deep insight as to the needs of the modern theatre, which he will use to advantage. There is no doubt but that the interests behind Long Beach are determined to make it a Summer city greater and better than Atlantic City.

JULIA MARLOWE TO PLAY HAMLET.

A special engagement of E. H. Sothern and Julia Marlowe at the Academy of Music is announced for next season. When *Hamlet* is the bill Miss Marlowe will on alternate nights appear in the title role, Mr. Sothern appearing as the King. On the nights Mr. Sothern plays *Hamlet* Miss Marlowe will be seen as Ophelia. In addition to *Hamlet* the joint stars will produce *King Lear*, *Macbeth* and *The Sunken Bell*.

THE OPENING OF WALLACK'S.

Wallack's Theatre is to open, it is announced, Monday, Aug. 23, with William A. Brady's production of the new Broadhurst play, *The Dollar Mark*.

CURRENT AMUSEMENTS.

Week ending June 19.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in *Twelfth Night*—4 times; *Taming of the Shrew*—4 times; *Romeo and Juliet*—1 time.

AERIAL GARDENS—Marie Dressler in *The Boy and the Girl*—3d week—13 to 18 times.

ALHAMBRA—Vaudeville.

AMERICAN—Vaudeville.

ASTOR—The Man from House—45th week—352 to 359 times.

BELASCO—Going Some—10th week—74 to 81 times.

BLOU—A Gentleman from Mississippi—38th week—302 to 309 times.

BLANKY'S—Vaudeville and Moving Pictures.

BROADWAY—The Midnight Sons—4th week—27 to 34 times.

CASINO—James T. Powers in Havana—19th week—145 to 152 times.

COLONIAL—Closed June 12.

DALY'S—The Climax—8 times, plus 8th week—58 to 65 times.

EMPIRE—Sir Charles Wyndham and Mary Moore in *The Mollusc*—2d week—8 to 14 times.

GABITY—J. E. Dodson in *The House Next Door*—10th week—73 to 79 times.

GARRICK—William Collier in *The Man from Mexico*—25 to 42 times.

GRAND OPERA HOUSE—Vaudeville and Moving Pictures.

GRAND STREET—Stock co. in *Bertha*, the Sewing Machine Girl.

HAMMERSTEIN'S ROOF—Vaudeville.

HERALD SQUARE—Jefferson De Angelo in *The Beauty Spot*—10th week—75 to 82 times.

HUDSON—The Third Degree—25th week—156 to 163 times.

HURTIG AND SEAMON'S MUSIC HALL—Joe Fields' Big Burlesque company.

JARDIN DE PARIS—Follies of 1909—1st week—1 to 6 times.

KEENEY'S—Vaudeville.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Closed June 12.

LIBERTY—Closed June 12.

LYCEUM—Closed June 5.

LYRIC—Commencing June 15—*The Motor Girl*.

MAJESTIC—Moving pictures and vaudeville.

MAXINE ELLIOTT'S—The Blue Mouse—181 times, plus 7th week—50 to 57 times.

METROPOLIS—Closed June 12.

STUYVESANT—Closed June 5.

VICTORIA—Vaudeville—matinee.

WALLACK'S—Closed June 5.

WEBER'S—The Girl from Rector's—20th week—157 to 164 times.

WEST END—Vaudeville and moving pictures.

YORKVILLE—German Opera co. in *The Mouse Trap*—Fiddler.

*Only one performance of *The Man from Mexico* given last week, owing to William Collier's illness.

For Nervous Women

Borsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

SAN FRANCISCO.

Some Stars of First Magnitude Now Here and Others on the Way.

John Drew closed his engagement at the San Nema having given Jack Straw for two weeks and Ethel Barrymore is next of John Drew's engagement in Lady Frederick's. From Los Angeles and was passed on the road by John Drew.

Arizona, at the Alhambra, proved such success that the management has concluded to run it another week, when Florence Roberts opens her summer engagement in the Alhambra. The management who is now producing The Drough, and on 7 will commence Golden Dawn, after which Mrs. Fiske in Salvation Nell, opening on 11. Her engagement will continue for two weeks and the rest of the week for this engagement continues.

The actress is now in its last week of Peggy from Paris. During next week this house will have a complete change of the Empire, Mr. Fisk, Pout, and Peggy from Paris. After the completion of these the co. will go on the road for six weeks and during its absence the International Grand Opera co. will occupy the theatre. The opera co. arrived 7.

The Orpheum has a star bill this week, consisting of the following: Mabel Hite and Mike Doulin in Stenling Home, Claude Gillingwater (specially engaged) in A Strenuous Rehearsal, Avedano Grand Opera Quartette, Billy Van, the Vindictive, Donalds and Carson, Back La Velle Trio, and last week of Sunny South, with Johnson and Wells (ten people).

Flacher's is playing to good business, still producing The King of Patagonia, and next will present The Pawnbroker.

Carroll Johnson and Harry Le Claire are at the National and they appear to be as winning as they were in the olden days.

Fred Wright, advance representative of the Shuters, is in town completing arrangements for the production of The Blue Mouse at the American Theatre.

The Australian Minstrel Troupe (owned by Mattinger and King) were nearly stranded here because James Stepper, its treasurer, was robbed of about \$400. He heard that a lady friend of his, an actress, was in dire straits and went to assist her, and it was during this visit that he was robbed. He had his friend arrested, but when the case came up in court he asked to have it dismissed, saying that it would take too much of his time and he was in a hurry to get to Butte, Mont., where the co. is billed to appear.

A. T. BARNETT.

SPOKANE.

Says Fault is with the Audience—Children Barred from Theatres.

Madame Alla Nazimova, supported by Brandon Tynon and a capable co., played to excellent business at three evening performances May 31-2 in the Spokane Theatre, presenting A Doll's House. Hedda Gabler, and Contesse Courtesie. Evelyn Weddell and Percy Landall did good work in the first named piece. The staging was satisfactory and careful attention was given to the music. Burns-Johnson light pictures, eight performances, 3-4. Henry Miller's Players in The Service of the House 7-12. The Burmester 13-15. John Drew in Jack Straw July 5, 6. Ethel Barrymore 9, 10. Mrs. Fiske in Salvation Nell 19, 20. Marie Doro 26, 27.

Laddie Cliff, comedian and dancer, was featured at the Orpheum and others were The Three Leightons, Max Witt's Singing Colletes, Gartelle Brothers, The Eight Original Madcaps, Allie Young and Brothers, Lizzie Evans and Jefferson Lloyd, and the pictures. Big business 30-5.

Glascock's trained elephants, featuring Little Mike, had the chief place on the card at the Pantages Theatre. Others were the Buch Brothers, the Melnotte Trio, Princess Wlademaroff, Roberts, Hayes and Roberts, Harry von Fossow, W. D. Gilson, and the moving pictures. Big business.

Onalp, the Hindu mystery, headed the bill in an illusion at the Washington Theatre. Others were Earl Gillman and Will Murray, Jack Wyatt and Blanche Rive, Mabel Carson and Luren Kenney, the Ramsey Sisters, and the pictures. Big business.

Ben Greet, whose players presented A Midsummer Night's Dream at the Auditorium Theatre 28, says that Spokane is vaudeville crazy. Otis Skinner, who played The Agony of the Family to big business at the Spokane Theatre 29, 30, said in an authorized interview that "the stage is not decadent, but the audiences are. If there were as great a demand to see King Lear as there is to see The Girl from Hector's, you may be sure the managers would stage it."

J. Henri Flacher, formerly of Burlington, Ia., has succeeded Charles Lombard as director of the orchestra at the Washington Theatre.

Dr. M. B. Grieve, city health officer, has appointed six inspectors to enforce the Board of Health's order that no persons under eighteen years of age are admitted to theatres until further notice.

Announcement is made that the Coeur d'Alene Theatre here, the last of the old-time variety houses in the Northwest, will be converted into a first-class hotel by Jacob Goetz and Harry Baer, owners. The hotel will be known as the Frankfort, and \$75,000 will be expended in improvements.

Harry Hollinger, financial secretary of the Spokane local of the Stage Employees' International Union, has gone to the Pacific Coast on a mission for the parent body. He will also attend the convention at Springfield, O., July 12-18.

Harry L. Stone, composer, song writer and musical director for Norton and Camp, who are preparing Duffland for the coming season, accompanied by his bride, who was Evelyn Comiskey, daughter of Charles Comiskey, owner of the Chicago White Sox, will visit his parents here 23, 24.

Spokane Lodge No. 228, B. P. O. E., will send a special train with several hundred members, including the famous Elk Quartette and a co. of Washingtonians, to attend the annual convention of the Grand Lodge at Los Angeles, beginning July 12. The excursion will leave July 6, being joined by members from various parts of the inland Empire. W. F. Connor, secretary, has charge of the arrangements.

W. S. McCREA.

PROVIDENCE.

The Yankee Mandarin's First Performance—Some Albee Company Favorites Make Hits.

For the first time on any stage the Comstock Amusement co. opened at the Providence Opera House 11, 12, in a new comic opera, The Yankee Mandarin. The book and lyrics are by Edward Paulson and the music by Reginald De Koven. The scenes are laid in China and the setting is complete in all its details. De Koven has made a new departure in the music, which is catchy and popular. The cast includes Ada Lewis, Edward Garvie, William Danforth, George Lydecker, Violet Seaton, Irene Dillon, Frank Belcher, Clara Schroeder, Margaret McKenzie, Mabel Atkinson, Lillian West, Mary Moon, Annie Harris, and a large and sprightly chorus.

For the current offering at Keith's 7-12 the Albee Stock co. presented Brown of Harvard to large and well pleased houses. The play abounds in delightful comedy scenes and bright dialogue. All of the roles are in capable hands, especially in the case of Jane Grey and Agnes Scott. The success of the play is gratifying. Morgan Wallace as Tom Brown is effective, and Messers. Barton, Ide, Churchill, and Hawley contribute energy. The cast has been augmented by several well-known players, which were all given a friendly welcome including Leonard Ide, Kenneth Hishbee, Frank De Luc, and Homer Barton. Salomy June 14-19.

The District Attorney was the vehicle selected for the Empire Stock co. 7-12, which met with decided favor from good houses. Mr. De Bryn in the role of John Stratton is convincing, and Morris Burr, John Dwyer, Daniel Gagnell, and Thais Magrane are adequate in support. Caught in the Rain 14-19. Agnes Scott is meeting with marked success and her efforts with the Albee Stock co. at Keith's has gained local favor. In the current production of Brown of Harvard Miss Scott gave an excellent portrayal of the role of Marian Thorpe.

HOWARD F. HYLAND.

DETROIT.

A Busy Week at All Houses—The Music Master Has Big Advance Sale.

Sam Chip and Mary Marble, presenting in Old Adam, were accorded a hearty reception at the Temple Theatre 7-13. The skit is as handsomely conceived a conceit as has graced the boards of the Temple this season. James H. Cullen, the man from the West, a new one in these parts, won the house with his good-natured songs and jokes. Harlan Knight offered The Chalk Line, and others on the bill were: The Empire Comedy Four, the Farrell-Taylor Trio, Hilbert and Warren, Paul La Croix, and the Onetti Sisters.

The Johnsonian Girl was presented by the Aborn Opera co. at the Detroit Opera House 7-12. Berth Davis sang the role of Arline, and George Tallman alternated with Harry Davies as Thaddeus.

One of the heaviest advance sale of seats of the season took place at the Avenue Theatre Wednesday, when the seat sale commenced for David Warfield's engagement in The Music Master.

The Chicago Stock co. offered Carmen at the Whitney Theatre 6-12.

The new Pantages Theatre, Detroit's newest moving picture house, is doing a capacity business every afternoon and evening.

The Vaughan Glaser co. drew excellent houses to the Lyceum Theatre 6-12, presenting Strongheart.

ELYP A. MARGNI.

LOS ANGELES.

Some Clever Work Noted—Heavy Advance Sale of Seats at the Auditorium.

A packed house greeted Ethel Barrymore in Lady Frederick at the Mason May 31. The house had been the audience and the play it was a memorable evening. Miss Barrymore in her part held the audience spellbound. The supporting co. is excellent and the week's business good. John Drew in Jack Straw 7-12.

At the Burbank Under Two Flags was given to a splendid week's business, Blanche Hall appearing in and making a great success of the role of Cigarette, William Desmond as Horrie Scott, and A. Byron Beaumont as the part of the play. The play was a strong portrayal; Mr. Applebee was warmly welcomed in the character of the Vicar and Beatrice Noyes was fetching as Rosie. Ida Lewis in the character role of Mrs. Leadbatter, the housekeeper, was perfect. Mrs. Shore Acres will follow 7-12.

At the Majestic Kolb and Bill in the comedy, Wiener and Schatzel, is still offering opportunities for hilarity and many new song hits by Olga Stech. Mr. Brown also has a few songs which he cheerfully sings, and Brunson and Harris McGee do an eccentric sleuthing turn 31-5. Lonesome Town 6-12.

Murray and Mack staged a new piece at the Grand entitled in Harvard; it is lively and works up well. Jessie Tannogill has several songs which she sings. Lillie Sutherland is cast as a charming soubrette, Frances Hall is new to the co. and was well received, also Miss Tait, who is unusually beautiful, with a splendid voice which she knows how to use. It is quite possible that after the engagement of Murray and Mack the balance of the summer season will be devoted to melodrama. Commencing Aug. 14, these two funmakers will make their appearance at Butte, Mont., on the Orpheum Circuit, and according to present plans they will be thus engaged for a number of months in the meanwhile they will send out a number of road shows from this city.

A number of new turns were well received at the Orpheum; coming first was La Valera, or better known as Mrs. Phipps, of San Francisco, who is a very clever dancer. Angela Dolores appeared to advantage in a playlet entitled Cupid at Home, a sort of burlesque on the modern club woman; the Melnotte Twins in their artistic nonsense kept the house in constant uproar; Frank Fogarty, with his songs and jokes, was the popular favorite. The hold overs were Grigolati's Flying Ballet, Four Amatis Sisters, Knight Brothers and Sawtelle 31-5.

The sale of seats for the long looked for engagement of Mrs. Fiske at the Auditorium has reached several thousand dollars and the opening night will probably mark one of the most fashionable audiences yet seen in this city. Mrs. Fiske has a host of friends here who are planning to entertain her elaborately. Salvation Nell has made such a wonderful success in the East that it is well the Auditorium has been selected to hold the great audiences which are planning to see it 7-12.

Lewis Stone and Charles Ruggles have been granted vacation from the Banco co.; they will both be hunting somewhere in Montana. Richard Bennett has been engaged to fill Mr. Stone's place; he will make his appearance in The Lion and the Mouse 14.

Sara Edwards will be the new prima donna and Blossom Sealey the new soubrette of the Murray and Mack co., making their debut the coming week.

George Baudrand, assistant treasurer of the Burbank, will spend his vacation at Coronado Beach. Albert Strassman, business manager of Marie Doro, is in the city and fine the numerous attractions quite to his liking. Sparks Berry and his wife, well-known here in managerial circles, are at present in Italy.

Russell Colt and Mrs. Russell Colt, who Ethel Barrymore, are enjoying motoring and sightseeing, with occasional glimpses at the baseball games, and all to their evident satisfaction.

Harry Girard announced at an entertainment and luncheon given by the Dominant Club of this city, that he and Oliver Morosco would immediately write a comic opera and title it Santa Catalina, in honor of our famous Summer resort island.

E. A. Flacher, who for a number of years has fathered the Fischer Burlesque Theatre on First Street, and who returned to San Francisco last year, opening a house of the same name on Market Street, has once more returned here and will probably enter the field again.

The Walker Theatre at Seventh and Grand Avenues, which so many people thought was a dead end, is now a business center, is putting on some very clever and entertaining vaudeville and the patronage is all that the management could desire.

DON W. CARLTON.

MONTREAL.

Bennett's Adds Week to Season—Weather Does Not Affect Moving Picture Business.

The Cummings Stock at the Francis produced How Baxter Buffed in, and gave a capital performance. Edward Von Sloan as the Drummer Baxter did a neat piece of comedy work. Brigham Royce was good as the surly Winch. George Rosener as the village sportsman, and a good piece of character work. Mabel Griffiths was a sympathetic Nellie. Ray Myers a saucy Tabitha, who scored in her singing specialty. The various character studies in New England life were ably rendered by the other members of the company, including Alison Skelton, Fred House, and Ed. Delaney 7-12. By Right of Sword 14-19.

At the Princess the Robinson Opera co. gave a capital performance of Salt Pans. The opera, which has not been seen here in a long while, proved amusing and catchy. Doria Goodwin as Zarita did good work, and looked charming in her boy's costume. Nettie De Courcy was excellent as the Princess, William White made a stately Pasha, and the comedy end was well looked after by Jack Leslie and Gilbert Clayton 7-12. Olivette 14-19.

Bennett's was to have closed last week, but as special arrangements were made to bring on Eva Tannay a week was added to the season. Miss Tannay evoked a great deal of enthusiasm with her original methods, and the rest of the bill was well up to the average, including Fred Perry, the human frog; Harry Keane and Oliver Bristol, the human frog; Harry Keane and Oliver Bristol, the human frog; Harry Keane and Oliver Bristol, the human frog.

At the Academy Jim Jefferies and his vaudeville troupe appeared to good business 7-12. Mr. Jefferies does a neat act, calculated to show his agility as a boxer and an athlete, and is ably supported by Berger. Daisy Harcourt scored with her songs. Harry Johnson, Harding and Ah Sid, Adami and Taylor, Mille, Olive, and pictures of the King's Derby fill out a good bill.

Warm weather does not seem to effect moving picture houses, which continue to do a large business. Fred P. Haven, stage-manager of the Cummings' Comedians at the Academy, left Montreal for New York last week, where he expects shortly to take the same line of work with another stock—a work in which he has had a large experience.

George Manning and William A. Carroll closed their season with the Cummings' Stock at the Francis, Montreal, where they have played a successful eight weeks' engagement; they left for New York 9.

Arthur E. Gager, assistant stage-manager for the Cummings' Stock, left Montreal 9 for his home near Boston, where he will take a short holiday.

W. A. TREMAYNE.

LOUISVILLE.

Summer Vaudeville and Pictures Gain Popular Favor—Shriner's Meeting Good for Business.

High class vaudeville and motion pictures presented in a comfortable theatre at popular prices is the attractive combination the management of Hopkins' Theatre offered 6-12. The vaudeville entertainers included Paul and Grace Graham, May O'wonder, Fox and Evans, and Olive Goetrix. Business excellent. Good business has been the rule at the Mary Anderson, where talking pictures presented by a select co. from New York, with illustrated songs, have been the attraction 6-12. Peter Schlick, the tenor was at a recent meeting of the Musical Club elected president of that organization. Mr. Schlick is a brother of Al Bellman, the vaudeville headliner. The meeting of the Ancient Arabic Order Nobles of the Mystic Shrine drew thousands to this city 7-10, overflowing the parks, moving picture houses and all places of amusement. Items: Stella Cusaden made a marked hit in the amateur performance, Back to Town, recently given over to a child actress who gave great promise, appearing with Ezra Kendall on the road and in the Moffet Stock co. She is now living in retirement. Phil and Nettie Peters, the vaudevillians, are now in England. They have sent to Louisville friends bills of the musical halls in London at which they have been appearing.

The Country Club will offer the Coburn Players in open air performances of As You Like It and The Canterbury Pilgrims 25, 26. This will be a big social event, and a public has been expected to attend a recent performance at the Avenue. Just as the curtain arose an excited person cried "Fire!" and immediately there was prospect of a stampede. Goodness of house attaches caused the excitement to subside and the performance proceeded.

CHARLES D. CLARKE.

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DRAMATIC MIRROR.

NEWARK.

Back Again Gets Good Sendoff—What the Theatres Are Doing.

The Aborn Comic Opera co. opened their Summer season at the Olympic Park 7 by presenting a new musical farce, Back Again, the joint work of Owen Davis, G. A. Haubach, and Karl Hoschina, and, judging from the reception received, there is not the slightest doubt of it becoming a metropolitan success. The rough edges and corners will soon be worn smooth by the clever cast; otherwise the performance was excellent. There is a little plot, but that is soon forgotten as the farce is brimming full of very catchy rhythmic lyrics, which were caught up at once by the audience. Among some fifteen swing tunes are: "Alphabetical Song," "You and Me," "Blue Blood," "Love is a Race," and "I Wonder if You Care." The Aborns have selected an excellent cast. George Shields as the stormy old Army Officer uses his fine voice to advantage. Henry Norman as the Circus Manager, Bert Coote, looked handsome, and received many encores to all his songs; his comedy is pleasing. Robert Pithkin made a good assistant to Coote. Gertrude Day Roche and Constance Farmer were delightful, and added much to the success of the farce. Amelia Summerfield was excellent as the Widow. Lizzie McNeil as Biddy Genevieve

Finley as Hoola Lu sang and danced well, and was compelled to respond to several encores. Ned Nye as Holloway Limbs, the Undertaker, carried most of the comedy on his shoulders, and did it well. It is the intention of the Aborns to send Back Again to a Broadway theatre for a run. Floradora 14-20. Yankee Consul 21-27.

Ryan and Richfield are the headliners at Proctor's Theatre 7-12. Others are: Work and Over, Lulu McConell, Grant Simpson, the Long Acre Quartette, James P. Conlin, Lillian Steele, Carson and Willard, Haines and Victor.

Andrew Abbott co. at Miner's Empire Theatre, Clifford and Hall, Devone and Shurtz, Great Lambert, Eddie Seaman.

Manager Mumford has a fine bill at the Arcade Theatre: The Runnet Trio, Billy Baker, Henry and Francis, Kitty Rhodes.

The Hottest Coon in Dixie was presented at the Columbia Theatre 7-12, with S. H. Dudley and co.

GEORGE S. APPLGATE.

SPRINGFIELD, MASS.

Cook Stock Company Have Banner Week—News of General Interest.

The banner week's work of the Cook Stock. The start of the Golden West, May 31-6, left

first time. It was well played and staged and met the approval of large audiences during entire week. Frank Keenan as the Sheriff, Katherine Emmet as the Girl, and Harry Wallace as Dick Johnson merit special note. Helena Phillips (Mrs. Charles E. Evans, of this city) was in the cast. Toss of the Under-beries 6-12, in which Miss Emmet scored another hit as Tess. Robert T. Haines as Alec and Helena Phillips as Marion also deserve mention. The Rose of the Rancho 14-21.

The Heir to the Hurrah was the offering of the Polk Summer Stock co. 7-12, in which Harry Ingram, Eugene Hayden, Walter Horton, and Lola Dowlin particularly distinguished themselves. The Collier success, The Man from Mexico, 7-12, in which Harry Ingram carried chief honors, assisted by Miss Hayden, Ben Higgins, Farrell McDonald, and Dick Thompson. The Girl of the Golden West proved such a success that it will be repeated later in the season.

EDWIN DWIGHT.

PORTLAND, ORE.

The Heilig Condemned—Love Ranch Resembles the Squawman—A Log Sawing Contest Amuses.

The Heilig Theatre was well filled afternoon of May 30, on the occasion of the last concert given this season by the Spitzer Philharmonic Society and under the direction of E. O. Spitzer. There was a gratifying unanimity in ensemble work and fair tone quality displayed, showing the young amateurs had worked hard to attain so satisfactory a result. They were assisted by several professional musicians, who contributed especially to keep up the quality.

The Heilig Theatre, Portland's first-class playhouse, was closed for all time by Mayor Lane afternoon of May 31. The building was condemned and found to be rotten, the foundation being in bad condition. All engagements were transferred to the Baker Theatre on short notice, as the Mayor refused to permit another performance after inspecting the structure.

As a result of closing of the Heilig it is believed an ordinance will be passed giving two years in which to build fireproof modern theatres, at the expiration of which time frame houses for this purpose must be abandoned. The theatrical managers will raise no objections, realizing that improvements are necessary.

The annual Rose Festival Benefit, given under the auspices of the Portland Theatrical Managers' Association, was given 4 at the Baker Theatre in the presence of a large and responsive audience. The programme was made up of acts donated by the local theatres, although several talented amateurs contributed their services. Last, but not least, on the programme, was the wood sawing contest, which created the greatest amusement and was the chief attraction of the event. Each contestant was provided with a saw, a block, and a stick of cordwood, and the one who succeeded in first sawing two blocks from his stick was awarded the prize. Milton W. Seaman succeeded in winning the first prize, a loving cup, while George L. Baker was given the booty prize of a beautiful rag and a lemon. The stunts were hilariously funny and was a happy inspiration. The Burgomaster 7.

A novelty gymnastic act by the Saytons was the big attraction at Pantage's 31-6. The Murrays and their famous dance features, a feature act, Shale and Cole gave a clever song and dance stunt, and Leo White, the popular tenor, called forth applause. A sketch was given by Abrahams and Johns. The Lincoln Four presented a novelty singing and dancing act. Two of the quartet gave female impersonations and as a climax the Lincolns sang "The Palms." A heart act was given by Young and Brooks, a musical team, who play on a variety of instruments, including a fake harp.

Headling the bill at the Orpheum 31-6 came Camille D'Arville, prominent for some time as an operatic star. Her songs were well selected and exquisitely rendered. A delightful little musical sketch, When Dreams Come True, was presented by Mildred Warren, Bert Lyon and Louis Myers sang a number of dark and Irish songs; Adelaide and Girls presented a unique act called The Billposter's Dream; Mazur and Mazette in The Lady and the Tramp were very funny. A good gymnastic turn was given by the Sisters Gasey. Yerra did some contortion and posturing work which met with approval. The pictures were of interest.

The Grand offered an all around good bill 31-6, the headliner being Nady, who did acrobatic stunts that were good. Leola Landy and co. presented a farce, Her Own Mother. Martynne, a female impersonator, did a series of terpsichorean feats, known as the serpentine variety. A clever little singer, Tona Hanton, gave some new and pleasing songs, and Pandy were a team of dancers who made good. A breezy little sketch was given by Weston and Young entitled The New Reporter. Illustrated song and Grandioso completed the bill.

The closing week of the Ferris Hartman co. at the Baker opened 31 in the production of the musical comedy The Toy Maker. Ferris Hartman is at his funniest as Guggenheimer. He has built up the sun in the Toy Maker until it is the best in his repertoire. Muggins Daxson made a favorable impression as Elsie, the mechanical doll, and Walter de Leon did well as Frederick, who marries the doll. Although a prosperous week was in prospect, Mr. Hartman very graciously consented to cancel his engagement 31, in order that attractions booked for the Heilig Theatre could be transferred to the Baker, on account of condemnation of that house.

For the first time on any stage, Love Ranch was produced by the Lyric Stock co. at the Lyric 30-6. The play was written by Johnes McCully, who appeared in the leading role. The story is somewhat similar to The Squawman, the hero being a Prince of an Anthony Hope principality in Europe, who comes to America and becomes a cow puncher on an Arizona ranch, falling in love with the daughter of his employer. After a series of adventures comes an offer from the old country of the throne, which he declines, preferring to be an American cowboy. Herbert Ashton appeared as the Sheriff, Charles Connors as a forerunner, and the rest of the co. appeared well. This was the closing week of the Lyric Stock co. The Imperial Musical Comedy co. will open an indefinite engagement in a musical repertoire, the first bill being A Matrimonial Mixup 7.

The Girl of the Golden West was the most decided success in the history of the Baker Stock co., was repeated at the Bungalow week of 30, to capacity houses. Earlier in the season Manager George L. Baker's stock co. played the piece for three consecutive weeks and there was such a general demand for its repetition it was decided to give it for another week. The production was the same as formerly and the co. played their parts with a larger understanding and greater degree of finish than upon the former occasions. As the glorious girl, there could be nothing but praise for Isotta Jewell's interpretation. Sydney Ayres is above all else a romantic actor, and as Johnson, the road agent, was at his best. Again Donald Bowles distinguished himself as Jack Rance, the gambler, and the rest of the co. appeared well. This was the closing week of the Lyric Stock co. The Imperial Musical Comedy co. will open an indefinite engagement in a musical repertoire, the first bill being A Matrimonial Mixup 7.

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As hundreds of people turned away disappointed because they could not get seats, Manager Baker announced The Girl of the Golden West would be continued again week 7, which is the final week of the Baker Stock co. this season.

The Apollo Club, Portland's male chorus, gave its second and closing concert for the season at the Baker Theatre 31. The quality of voices in the chorus was good. The most artistic number of the programme was Arthur Foot's "The Farewell Song." The favorite artist, Nat C. Goodwin and Edna Goodrich, supported by an excellent co. of players, presented The Easterner at the Baker Theatre 1 and matinee 3, and The Genius 2, 3, 4, 5. While the part of John Warden in The Easterner will not be remembered as Mr. Goodwin's big roles, it demonstrated that he is the same Goodwin we have known for a decade. Mr. Goodwin has seldom been seen to better advantage than as Spencer in The Genius. Miss Goodrich, who has been a good business woman in the past, and there is no room for discussion concerning her beauty and taste in gowns. The rest of the co. did well.

KANSAS CITY.

Warm Weather Did Not Hurt Business—Prompt Aid Saved Louise Valentine.

The Lester Longman Stock co. put on The Devil at the Auditorium 6-12 and in spite of some warm weather played to a most satisfactory week's business. Mr. Longman was cast as Dr. Keimur, while Maude Leone played Meta and Hayden Stevenson handled the part of the artist, the three principal roles. Mr. Longman's interpretation was thoroughly artistic and quite the best thing he has done during his present engagement, while both Miss Leone and Mr. Stevenson shared honors with him. Other principals in the cast included Carl V. Dalmore, Elinor Franklin, and Louise Valentine. The play was attractively staged and costumed. This is the closing week of the Longman co., which will be succeeded by a special two weeks' engagement of Jane Kunkin, a former leading woman at the Woodward Stock co. here, who has a large local following. The Freedom of Suzanne will be the bill 13-19.

Louise Valentine, of the Longman Stock co. has recently escaped serious injuries, as she has caught fire from a lamp in her dressing room.

Her prompt action the blaze was extinguished, resulting in only minor burns.

D. KELLY CAMPBELL.

MILWAUKEE.

Stock Companies Win Favor—Personal Mention and Notes of Interest.

Shubert: A satisfactory performance of The Crisis was given by the Friend Players 7, and several of the members scored. William Courtenay and Lillian Hartz in the leading parts surprised their most ardent admirers by their finished and artistic performance. Emory, the light comedian, was hardly recognized in a villainous part which he played with great success. Ralph Kellard and Gwendolyn Peters as the youthful lovers were pleasing. George Henry Trader, Edward Poland, Gertrude Dallas, Claude very acceptable manner. The cast in a large one required the full force of the Friend Players, and all the small parts were adequately taken. Old Heidelberg 14-19.

Palet: The Joseph F. Sheridan Opera co. continued their record breaking engagement, matinee 3, Palet being given for the first half of week. Francis J. Boyle was in the cast and was given a hearty reception by his Milwaukee admirers. Joseph Sheridan was heard to advantage, and Jane Abercrombie played a pleasing Marguerite. The other members of the cast were adequate. Owing to the success of this venture, Mr. Sheridan has promised Milwaukee another season of grand opera.

Davidson: His House in Order is being well presented by the Sherman Brown Stock co. and opened to good house 7. First honors for good work belong to Robert Warwick, Adelaide Keim, and Thomas MacLennan. Lillian Russell will play a short engagement at the Davidson 11, 12, for one performance. The stock co. will go to Oshkosh, Wis. for one performance 11, and play at the Pabst two performances 12, returning to Davidson 13.

Majestic: Opening to the usual good house 7, and most appreciated was the sketch entitled Circumstantial Evidence, in which good work was done by Marshall Farman, George R. Thompson, Jay Wilson, and George Schaeffer. Ray E. Royce in his impersonations was well received. The other members on the bill that scored are as follows: Joly Violetta, George Lemair and co., Mack and Marcus, Hughes Musical Three Fiddler and Shelton, and Mlle. Latina. Alhambra: The new season of the Alhambra Stock co. again resumed its Summer engagement by presenting Michael Strogoff 6. Hugo Koch, Otis Eaton, and J. Ward Kett appeared to advantage.

Crystal: The bill at the Crystal contains several new numbers and opened to the usual good business 7. The following composed the bill: Johnson Students, Jack Irwin and co., Frank Petrich, Shelyer Brothers, and Laura Peterson.

A. L. ROBINSON.

SEATTLE.

The Exposition Brings Many Visitors—The Alhambra Will Soon Be Ready for Business.

At the Moore The Merry Widow May 30-5 delighted large audiences. Rosemary Goss appeared in the title part and invested the character with charm and vivacity. Charles Menkin made a dashing Prince Danilo. The co. is an excellent one, and the performances have proved to be so popular that the management has decided to extend the engagement 6-13.

A Message from Mars 30-5 at the Grand pleased medium and large audiences and met with a good business. The title was effective. Beresford Lovett delineated the character of Horace Parker with fidelity. Maurice Cass as the tramp was convincing and the rest of the support was good. Ferris Hartman in The Mayor of Tokio 6-13.

At the Seattle Lena Rivers 30-5 opened to a capacity house, with Emma Bunting in the title role, whose reception was in the nature of an ovation. Willis A. Hall as leading man was effective. In the cast were Henry W. Otto, Raymond S. Palmer, Viola Keener, Dorothy Davis, Janet London, and others, who rendered first-class support. Same co. in Only a Shop Girl 6-13.

The Fantasy's Players at the Loie gave a good presentation of The County Chairman 30-5, with Ed M. Kimball in the title role, who interpreted the character with accuracy. In the cast were Allison May, Marie Van Tassel, Clara Kimball, E. C. Boehner, H. G. Lonsdale, Harry Menkin, and others, who contributed to the success of the performances. Same co. in The Road to Yesterday 6-12.

Items: Great progress is being made in the construction of the Alhambra, corner Westlake Boulevard and Pine Street, and no postponement of the date set for opening is anticipated.

The fair has attracted many visitors to the city.

BENJAMIN F. MESSERVEY.

SALT LAKE CITY.

Some of the Best Offerings of the Season—Yankee Doodle Boy a Funmaker.

The notable event of the week, and indeed of the season, was the engagement of the Manhattan co. at the Grand. The engagement, which was originally for three nights, was extended to four in order to accommodate the call for seats. Large and elegant audiences were seen at each performance, and the enthusiasm manifested must have been convincing to Mrs. Pike and the excellent co. that their efforts were appreciated. Comment on the work of the co. would be superfluous, as each character has given with such fidelity as left no room for criticism. Balance of week filled by J. H. Bennie Stock co. in The Blue Mouse 7-10.

Salt Lake Theatre dark week of 31-5. Marie Dero 10-12.

At the Colonial, Mary Hall and Ralph Stuart gave a good performance of The Christmas 31-6, to fair business. Beryl Hope and co. in Three Weeks 7-12.

The Bungalow gave its patrons a hedge-podge of laughter and fun in The Yankee Doodle Boy 31-6. A Courier of Fortune 7-12.

The Orpheum opened for one night during the week, presenting the local and excellent opera co. from the Brigham Young Academy of Provo in The Beggar Student. Some very good and pleasing voices were heard. The piece was staged and conducted by Professor A. C. Lund. The house was packed with an enthusiastic audience.

Professor John J. McCallahan has been appointed by the Committee of Entertainment for the G. A. R. to engage the entire New York production of "The House of the Future" for music and Paine's fireworks, representing the eruption of Vesuvius.

C. E. JOHNSON.

COLUMBUS.

Good Business Noted at All the Houses—Elsie Janis at Home.

The Olentangy Musical Stock co., for the second week of their local engagement, are relishing through The Girl from Paris. Joe Kane is seen in the old Louis Mann role, with Edith Bradford as Julie Bon Bon, and in clearing up the story, Charles J. Stone as Honeycomb and Oscar England as Major Foodie are both amusing. Nellie Lynch, Eugene Redding and Lola Hawthorne are the new members of the co. Manager J. L. Rodriguez announces Hip-Hip-Hurray and promises the entire New York production 14-21.

Business has been satisfactory, and viewing the inclement weather of the past week, the attendance has been remarkable.

Curt Handall is easily the feature of the vaudeville programme at the High Street Theatre, and he is performing so cleverly as to call forth predictions that he will make a second Elsie Janis success, and who, by the way, is home here for a month's visit and rest. Handall is doing some clever imitations and his new cowboy dance, with banter, made an instantaneous hit. His mother, a pianist of marked ability, accompanies him, both personally and professionally.

William Morris, Inc., vaudeville at the Colonial has made quite a hit here. Joe Withead and Grier-son head the bill of five acts.

Keith's has the usual clever arrangement of pictures and illustrated songs and the Keith Quartette is making more friends each week, attracting the larger audiences of the town.

JOSEPH R. HARTLEY.

TOLEDO.

Prince Chap Draws Well—Some Other Attractions—Bad Weather for Outdoor Amusements.

The Lyceum co. gave Prince Chap 6-12 in splendid patronage, as the weather was very much against the outdoor places. The co. will continue two weeks longer, when the season will close.

The Casino had the Eve of Columbus, Marie Randolph, Turkey Boy, Snow and Robinson, the Three Arrows, Dumb's goats and Chaflo.

At the Farm: Four Harmoniums, Donovan and Arnold, Hubson and Delano, Orchestron, Tompkins, Harvey, Devora Trio, and Carlo's Violin Circle.

At the Vaudeville: Charles Williams, Cecil Gordon, Cornell and Krammer, and Mae Addison.

White City had the Gilmore Family and the Alhambra.

C. M. EDISON.

DENVER.

Some Good Plays Mark Season's Close—Great Advance Sale of Seats for The Regeneration.

The Denver Stock co. marked the closing of the season with a most successful performance of The Regeneration, which was given for the first time in Denver. The play was well received and the advance sale of seats for the next season was very successful.

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BERT LESLIE

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P. S.—Willing to flirt with any good comedy part.
Annoying in Vaudeville at Present

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Will M. Cressy and Blanche Dayne

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Harlan Knight and Company in "THE CHALK LINE"

GRAND THEATRE, Pittsburgh, Pa., Week of May 31st. Author, USA CLAYTON. Manager, S. A. PECK.
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In the success of the season

"HONORA"

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Address all communications Professional Woman's League, 129 West 40th Street, New York City.

BAILEY AND AUSTIN

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WILL NOT PLAY VAUDEVILLE

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

A Stampede of Success.

Mail, care MIRROR.

VAUDEVILLE JOTTINGS.

John Hall, stage-manager of the Orpheum Theatre, will, in connection with his work as stage-manager of the Brighton Music Hall, conduct a moving picture theatre and music store on the Brighton walk. His Minstrel Mimics are at Henderson's this week.

The Empire, Hoboken, N. J., closed for the season Saturday, June 12, and will reopen about Aug. 15.

John Goss closed a successful season of forty-three weeks with John W. Vogel's Big City Minstrels on May 15 and opened May 17 on the Gus Sun Circuit for the summer. He will open with the minstrels again for forty weeks on Aug. 8.

The Booking Agents' Board of Trade had a well attended and enthusiastic meeting at the Star Casino, Tuesday evening, June 8. Six new members were elected, which now makes the total membership forty-six. The association is now legally formed, the corporation papers having been filed at Albany. Plans are under way for a banquet to be held in the near future to cement the friendship that the association is spreading amongst its members. This is the first time that an association of agents has been successfully formed, and its officers have hopes of enlisting every licensed agent in New York State in a very short space of time.

Clara Mae Hammer is solidly booked for the summer and next season through William Morris, Inc. Last week she was the feature act at Vanity Fair Park, Providence, R. I. This week, June 14, she is the feature act at Britannia on the Bay, at Ottawa, Canada. Week of June 21, at Montreal. Week of June 28, Quebec. She had a splendid season, playing return dates everywhere.

Lane and O'Donnell, playing the Bijou Circuit, were well received at Perth Amboy, N. J., the week of May 31. They will play New Brunswick, Bayonne, Grange, N. J., and Wilmington, Del.

A. H. Grant, the Great Hypnotist, was well received at the Railway (N. J.) Opera House the week of May 31. He will soon play on new time. This week he is at the Broadway Theatre, Perth Amboy, N. J.

Professor Gennaro, of Gennaro's Venetian Gondoliers' Band, leaves on board the "Lusitania," Wednesday, June 9, for Europe, where he intends to visit London, Paris, and several of the cities in Italy. He is principally crossing this summer in order to see his mother, who will celebrate her eighty-second birthday on July 20. While in Milan Professor Gennaro will have an elaborate stage setting painted and will also get the costumes for his new act.

Fred Niblo, who with his wife, Josephine Colan, and Walter Hale, started from Cherbourg, May 23, on an auto trip through the interesting and beautiful country of France to gather material for one of his new travel talks, is the first one to obtain a perfect series of moving pictures of a storm at sea. Through the courtesy of Captain Lohr, of the "Teutonic," Mr. Niblo took the pictures from the captain's bridge. On Sunday, May 23, he also succeeded in obtaining some fine pictures of a race with a great bull-whale, which kept within one hundred yards of the steamer for fully fifteen minutes. These pictures will be used by Mr. Niblo in one of his travel talks next season.

On Monday night, June 7, at the Colonial Theatre, an American Beauty rose was presented to each lady present with the compliments of George Behan, who was playing there in his new playlet, "The Sign of the Rose." The roses were intended as souvenirs of his first vaudeville appearance in New York.

R. J. Morris, lately associated with the Automatic Vaudeville Co. of Philadelphia, is now in charge of the stage at the Majestic Theatre, where he looks after the bookings as well as of the placing and staging of the acts. His experience in similar work qualifies him for his present position and where he is showing good results.

The Cour d'Alene Theatre, in Spokane, Wash., one of the oldest variety houses in the Northwest will be converted into a hotel by Jacob Goetz and Harry Baer, owners of the property. The house was closed to vaudeville two years ago. It will be known as the Frankfort Hotel and \$75,000 will be expended upon it in alterations.

Marcus La Blanche's new vehicle, "You Ditt It," was given a trial performance in Brooklyn last week and is reported to have made a favorable impression.

A baby girl was born to Mr. and Mrs. Arthur Klein last week. Mr. Klein is a member of Percy G. Williams' business staff.

Mr. and Mrs. Carleton Macer (Maude Edna Hall) arrived in New York on the steamship "Celtic" on last Tuesday, June 1, after several weeks abroad. They were a decided hit in the London music halls, and their familiar sketch, "The Maggie and the Jay,"

JAMES MADISON

Publisher of Madison's Budget; price \$1

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was the biggest kind of a hit on the other side. They will be seen on Morris time again next season. On last Thursday, June 4, Bonita, who was featured with Wine, Woman and Song, was married to Lew Hearn, who was also a member of that co.

Next season they will appear together in vaudeville. John F. Ford, formerly of Ford and Swor, and the Clark Sisters, who were recently seen with George Whiting, have formed a new trio, opening at Henderson's, Coney Island, on June 14.

Howard Truesdell wrote THE MIRROR that A Corner in Hair made a big hit at the Maryland Theatre, Baltimore, when it opened a week's engagement on Wednesday Day. It is not to be wondered at, as the sketch is one of the funniest presented this season.

The Wagner or Helen Family were engaged last week for an indefinite time at the free circus in Dreamland.



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A CRITICAL REVIEW.

COMMENTS OF THE VAUDEVILLE "MIRROR'S"
CRITIC UPON DRAMATIC AND OTHER ACTS
SEEN DURING THE PAST WEEK.

Animal Acts That Exhibit an Apparent and Unnecessary Show of Cruelty on the Part of the Exhibitors—George Behan Appears in Manhattan for the First Time in the Sign of the Rose—Offerings Seen in the Smaller Houses.

Carl M. (although majestic) has improved upon his impersonation of the extent that he features the singing of "Don't Take Me Home," with his impersonation of the way David Warfield, George M. Cohan, and Eddie Foy would probably render it, more than he does his straight "impositions." He retains his laudable and hearty impersonations, however, as well as his simple counter characterization.

Pauline (Colombian) played his third and last week at this house before a splendid audience, and he was applauded and enjoyed to amuse and mystify. He offered several new feats in stage hypnotism that pleased as much as his former ones, especially his last, wherein one man posed as a mule, another as a blacksmith and a third as the owner of the mule. It was, in fact, so ridiculous and was carried to such an extreme that it seemed far removed from the realm of hypnotism and seemed merely to be a clever bit of burlesque acting.

Twentieth's Animals (Alhambra) again went through their paces in a way that would lead one to believe that they thoroughly disliked every bit of it. The feat of making one of the hounds do a sort of split between two poles in the air, in the extreme, the dog on Monday night being observed to tremble from head to feet, with his tail curved under his hind legs in an expression of abject terror. The other canines, with the exception of the dog that seemed almost to enjoy the feat of unhappy results to come should they fail to comply with their master's desires and went through their work in a spirit of unwillingness only to appear. The ponies did what was demanded of them, as the horses usually do, and the dog attached to the girdles held their heads in a strained downward position and each one frothed and chafed at the mouth in apparent discomfort and pain. Such is the amusement which the public applauds and the dumb beast furnishes.

Clayton White and Marie Stuart (Alhambra) easily demonstrated their right to headline honors at this house, and Marie was received with the same signs of approval that this delightful little comedy always is.

Burnett and Erroll (American) opened the bill successfully with their dancing act. They are given quite tastefully and go through their work well enough to fulfill the requirements of the act. As an act for the smaller time there is a good one.

James C. Morton and Marie Diamond (American) were forced to precede Smirli and Kewener, a very poor arrangement of the bill, as both acts are similar in theme and action. The opening song of the first named act was so badly rendered that it was impossible to get a line of it. The comedy acrobatics and burlesque acting of the pair, however, were highly enjoyed, and the team finished with a whirlwind of applause. The second team mentioned quite as heavily in spite of the disadvantageous position, and Harry Smirli's tumbling and bounds were appreciated for their full worth as always. Rose Kewener danced as nicely as ever and her exuberant personality was as much in evidence as at past performances.

Hy Greenaway (Fifth Avenue) did not score much of a hit at the Tuesday matinee and before he had been out five minutes he made several mistakes in his juggling. During the act he remarked: "Do jugglers live long? Not at the Fifth Avenue!" It depends upon the juggler, Mr. Greenaway! To be sure he had to open the bill, and in consequence he worked at a decided disadvantage. But it is hard policy to "roast" an audience and win nothing for a performer.

The Willy Panzer Troupe improves each time it comes around. Some of the hand stand balancing feats done by Willy Panzer and Jewell and Al Panzer are exceptionally remarkable, and it is needless to say that they were applauded to the echo by the Fifth Avenue audience. A bull fight, dressed in the tatty comedy acrobatics and a dog dressed as a bull was screamingly funny and caused no end of laughter, making a great finish for the act.

Bird Millman, the "Eva Tanguay of the Wire," as she may well be called, scored a really remarkable hit at the Fifth Avenue, and it can safely be said that there is not another wire act in vaudeville today that compares with the Millman Trio. The costumes are pretty and the feats are exceptionally clever. Bird Millman is so brimful of vivaciousness that her personality fairly lifts the audience out of their seats.

Prescille (Fifth Avenue) scored a larger hit than he did on his first week and demonstrated that he has a laugh producing act of big proportions. His "stunts" were along similar lines with those of the previous week, with one or two additions. On Tuesday afternoon he seemed to lose his temper when referring to a man who had apparently declared him to be a fakir, and the hypnotist said: "If that man who last night said that I am a fakir will come upon this stage to-day I will put it all over him." Such tactics will not aid Prescille any and only show his weak point, and uses the orchestra too often in building up effects.

Fred Bond and Fremont Benton (Colombian), with the exception of Pauline, were the laughing hit of the bill, and their sketch, Handkerchief Fifteen, went with the same dash and snap that it always has. Page Spencer and Carrie Lee Stoye gave more than adequate support.

The Bounding Gordons were an excellent opening act at the Colonial and their work was punctuated with generous applause from start to finish.

The Sign of the Rose, George Behan's premiere vaudeville playlet, was seen for the first time in Manhattan last week at the Colonial. It is without doubt one of the most important dramatic offerings of the season, and Mr. Behan, Frank Sheridan, and the supporting company held the intense interest of the audience throughout the week. On Wednesday night the house was packed and from the rise of the curtain to its fall the audience seemed to be held in almost breathless suspense. The setting is exceptionally fine and deserves distinctive mention. The work of Mr. Behan was a delightful surprise, as his impersonation of the unfortunate and bereaved Italian is one of the best characterizations seen on the vaudeville stage this year and is one that will long be remembered. Frank Sheridan's portrayal of the detective is admirable and is in the vein of virile acting for which he is well known. Mary Sheridan gives an appealingly sympathetic impersonation of the mother, her one real fault being that she does not show a sufficient amount of concern over the loss of her child. Alice Martin made the most of what might have been a more important part as the cashier of the flower shop, giving a delightfully vivacious portrayal.

Valdon (Colombian) entertained with many really remarkable and new feats of acrobatics. His smaller tricks were more mysterious than some of his feature acts which have been seen in one form or another for many years. The levitation act is so old that it is almost passe and might better have been put aside, with something better to take its place.

James J. Corbett, supported by Amanda Hendricks, again scored a big hit (American) in Sidney Wilber's sketch, A Thief in the Night. On Tuesday night he was called out for a speech and his appearance before the curtain was greeted with a tremendous outburst of applause.

James J. Morton followed Mr. Corbett at the American and on Tuesday night he opened with exceedingly humorous references to the latter and his sketch. Mr. Morton also had a lot of new material added to some of his older stories and "speaking pieces," and he again scored a most emphatic hit.

Twentieth's Cats (American) is another of those acts which requires a great deal of limited amount of intelligence to go through a series of feats impossible to the animal in its native state. The small whip was in supreme evidence on Tuesday night, and the fear of its use seemed to spur the apparently unhappy felines. Before of them were with and showed their willingness and their tails were constantly observed to wave in a show of seeming cat anger. But the audience applauded, and this is the answer to the query of many as to the why of such offerings.

La Belle Americaine (Hobson Titcomb) played her second week at the Victoria, and scored an emphatic hit. Her act is a sensationally beautiful one, and the horse she rides is a creature not soon to be forgotten, and an animal who is trained beyond the usual measure of such beasts. The costume of the rider is in keeping with the act, and greatly adds to the effectiveness of the whole.

The Seldoms (Victoria) in their second week at that house gave eleven pieces all of which were artistically put on. They included Diana, Dance, After the Bath, Rescued, Sabines, Wrestler, The Last Glass, Samson's Pound, Revival of Galatia, Reaching the Winning Post, and The Fountain. The last two were the best and best were applauded.

The Four Forbys (Victoria) have added to and changed their dancing act somewhat since it was last seen in town. They have a new special drop, showing a scene beneath one of the big metropolitan bridges, before which the two have done a sailor char acter dance in appropriate costume, and another showing a country lane with cottages in the background, before which the two girls dance to the air of "Miss Maudslade," after singing a verse of the

song, "On the opening they all sang 'Strolling Thru' Maiden Lane.' As always, their act was remarkably entertaining, and the dancing was of the highest order.

The De Vole Trio (Fourteenth Street) created a mild sensation with some acrobatic ring work out of the ordinary. Their act should play the larger circuits with success, for one of the feature tricks is phenomenal.

The Three Musical Millers (Fourteenth Street), in a possible musical act, have one feature worthy of mention. The young lady of the trio has the making of a clever comedienne, if she is corrected now and properly coached. She has the personality, gets the points in her monologue strongly over to her audience, and has a fair voice. Her postures are amusing, though, and she should not be allowed to sing. "Carissima," a song far above her reach. It spoiling her voice, and does not create a good impression.

Osborne Wallace company was a laughing feature at the Devere bill. They presented different sketches throughout the week.

A most different undertaking faced Ruth Richmond (fourteenth Street) in the presentation of her dramatic playlet, The Half Breed. A house naturally not adapted to such a play, and, in fact, practically no support in securing a success and a not over capable company proved a further hindrance. The basic idea of the sketch is good and possessed of strength enough to carry the sketch if the opening moments are lived up to. The playlet is well written, and the finish, because of too much talk and too little action. The splendid endeavors of both Miss Richmond and Arthur Gray deserve praise, but Ella Dodd as the squaw mother and Gage Bennett are unequal to the task. Miss Richmond should soon her dedication of the half breed girl and not play it quite so hard, for it is primarily a sympathetic character. Why not call in the services of a good stage manager? It was well applauded Monday evening.

The limit of imitations has been reached. Many "impositions" have come and gone, but the fever goes on forever and Harry Sydel (Devere) is the latest. Primarily he is not a mimic and the only evidence one has as to who he is imitating is in the material. His first selection was a good part of W. C. Kelly's monologue, which was criminally butchered. Eddie Clarke's "piker" recitation was another act of imposition. To show his versatility he also delivered, question and answer, practically the entire dialogue of the Act One Comedy, Four.

Harry Brown, supported by Gilbert Fitzgerald and Grace Kimball, presented his improbable playlet for the first time in Manhattan at the American Music Hall last week. The playlet is well written, and the finish, because of too much talk and too little action. The splendid endeavors of both Miss Richmond and Arthur Gray deserve praise, but Ella Dodd as the squaw mother and Gage Bennett are unequal to the task. Miss Richmond should soon her dedication of the half breed girl and not play it quite so hard, for it is primarily a sympathetic character. Why not call in the services of a good stage manager? It was well applauded Monday evening.

AMONG AGENTS AND PRODUCERS.

Nolan and Maguire have separated, and William P. Nolan will hereafter continue as an agent alone, booking the Theatre, the Broadway, and the Victoria.

Louis F. Werba is to receive his production of Spirited Away, which was such a dismal failure when it was presented at the Fifth Avenue last winter. It will be rechristened Pocahontas, and will carry twelve people. M. S. Benthams will do the booking.

Mary Stewart Cone, supported by Frances Brooke and Clara Coleman, are presenting a new playlet, The Red Pink at Bridgeport, Conn., last week, and from reports received both the playlet and the players were received most cordially.

Walter Mack and company, including Miss Clifford, are rehearsing a new playlet by Ella Wheeler Wilcox, The Red Pink at Bridgeport, Conn., last week, and from reports received both the playlet and the players were received most cordially.

Thomas J. Gray, the versatile sketch and monologue writer, had three of his acts tried out at the Gaiety Theatre, Brooklyn, last night, Monday, June 14, at a benefit performance. One act was presented by Burham and Greenwald, and the others by Wilson and Mae, and Prince and Virginia. Mr. Gray is also at work on a new talking act called Making Good, which will be presented by Fisher and Volk. He is also producing a new playlet, The Red Pink, at Bridgeport, Conn., last week, and from reports received both the playlet and the players were received most cordially.

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SONG FEATURES IN VAUDEVILLE.

NOTES ON THE RENDITIONS OF SINGERS AND
OTHER MUSICAL ARTISTS IN THE BIG
AND SMALL HOUSES IN TOWN.

Gus Edwards "Plugs" His Compositions at the Alhambra—Sue Smith Scores a Hit—Delightful Act of the Murray Sisters—Maude Lambert Has a New Comic Number That Scores—Items Regarding Illustrated Songs.

"Stung Again," "Lady," "I Wish I Had a Girl" and parodies on "Don't Take Me Home," "Waiting at the Church," "Jerusalem," with its objectionable verse criticized frequently in these columns, and "Rainbow," are the songs featured by Jack Wilson and company. At the Alhambra the act was the same big hit it has been since it opened early this season.

Al Leech (Alhambra) had a lot of new stories and jokes, to say nothing of new girls, and the familiar comedy sketch known as "Don't Take Me Home," which he has been singing for some time, was a big hit. The songs included "Down Our Lane," "Croaker, Me," "or 'Jane,' etc., and "Gee, Wouldn't That Be Great," with an up-to-date topical verse on affairs pertaining to recent political events in New York relative to the Spanish theatre and amusement laws. The song in its entirety is a most excellent one and is always good for two or three encores, and this new verse is as good as the older ones.

Benjamin E. Roberts' Alhambra Theatre Orchestra rendered Bratton's "Wooden Soldier" during the intermission and the number deserves special mention both because of the way it was rendered and because of the composition itself.

Father Brings Home Something Every Day," continuing to be a laughing success with Harry and Wollford, and at the Alhambra it was a big hit. Their other numbers remained unchanged and included parodies on "Smarty" and "I Love My Wife, But Oh, You Kid."

The big hit of the bill (Alhambra) was scored by Gus Edwards, whose efforts were appreciated by the Harlemites more than by any other set of people who have yet applauded his act. He was especially well assisted by three girls and a tiny boy out front and their renditions of choruses of his songs kept the encores coming so rapidly that they could scarcely be counted. On Monday night Mr. Edwards sang "My Old Lady," "My Cousin Caruso," "School Mates," and the choruses of "Sunbonnet Sue," "I Met Her at the Movies," and "Come Up in My Airplane."

During the evening, while "plugging" for a chorus on the part of the audience, he took in a large portion of the audience with a sweep of his arm and cried: "Now let's hear from the Avenue Glee Club!" A remark, by the way, appropriate in more ways than one. And after a bit of coaxing the "Club," consisting of most of the audience, joined in.

Toots Paka's Hawaiian Trio (Fifth Avenue) used a set drop in one during the first part of their act, adding to the atmosphere of the native character, and musical offering. As heretofore, their efforts met with unstinted praise and they were called out for many bows on Tuesday afternoon.

Fred Morrell (Fifth Avenue) is improving so rapidly in his work, both as a singer and as a monologist, that he bids fair to reach the top rungs of the ladder he is climbing. He sang "I Wish I Had a Girl," quite as well, if not better than any one who has been heard to render this now popular band, "My Little Girl," and "When I Dream of the Glimmering of You." His stories, some old and some new, were well received. He should be more careful in his make-up and look to his gloves and wrists, as the whiteness of the latter is a bit out of the picture.

"Beautiful Eyes" is still being rendered effectively by Maude Emory in Bert Leslie's comedy skit, Hogan in Society, and at the Fifth Avenue the number met with every sign of approval.

In four costumes, each one apparently costing a goodly sum of money and much thought, Sue Smith appeared at the Fifth Avenue and sang four songs effectively, winning a warm round of applause after each number. Her first gown was a Directors' affair of blue shade with long sleeves and a long train, and she wore a large blue and long blue streamers. The second costume was an Italian peasant girl's dress of knee length, with a long train, and she wore a large blue and long blue streamers. The third costume was a dark blue, and the last was a Liberty gown made of the stars and stripes, and reminding one strongly of the costume worn by Lucy Weston in The Follies of '08.

Miss Smith sang "Arcadia," "In Sunny Italy," "In Germany," "Hello, Miss Liberty," "The last three scored the largest hits.

"I Want a Home," with slides by A. L. Simpson, and "Sweetheart is a Pretty Name When It's O.K.," were the songs rendered by Minna K. Hurst at the American last week.

Billy (Single) Clifford returned to town last week after a long absence and played the American with marked success. He opened with "I've Been Told," which he rendered capably. His patter talk was new and very amusing, and his songs, such as "Oh, Oh, Please Don't Go," was a fairly amusing song. Mr. Clifford's old time "school" business with the audience went especially well and on Wednesday night he made a big hit.

Maude Lambert (American) opened with a new song, "Gee, But There's Class to a Girl Like You," a new song published by Will Rosseter, of Chicago, and which scored an immediate hit. Miss Lambert rendered the verses in a pleasing manner, and as really artistic. Her other songs, from the same publishing house, were "Just for a Day" and "Miss Malinda," the latter getting an especially big hand on Wednesday night. She wore one of the handsomest gowns seen upon the stage, a gown of dark blue, and the last was a Liberty gown made of the stars and stripes, and reminding one strongly of the costume worn by Lucy Weston in The Follies of '08.

It was cut in the Directors' mode, decollete, of a beautiful shade of pink. A panel of beading, exquisitely designed, hung from the bodice, while a Mandarin jacket of lace covered the bare shoulders and arms. In these days of the new craze for tumbling and gowning is coming to be of as much importance as any other adjunct of the art of the theatre, and the actress who wears the most stunning gown is bound to win as much favor as the actress who exhibits the most talent, and such as Miss Lambert were really is deserving of special remark.

Charles Seton (Colombian) was again seen with players and his varied programme of acrobatically played music was rendered with great dash and vigor, and his act is practically unchanged since his last appearances in town, but was none the less enjoyable.

Avory and Hart (Colombian) had practically a new act made up of a lot of new stories and jokes that caused the keenest sort of enjoyment. They have a delivery all their own and although they remind one of Bert Williams and George Walker, they are sufficiently distinct in their own methods to deserve praise in goodly quantities. Their songs were "Transmagnificent and grand," which Mr. Avory rendered exceptionally well, "He Did," a new character song, also rendered by Mr. Avory, and "The Sugar Cane," sung by Mr. Hart and Mr. Avory.

One of the most delightful and pleasing acts of the entire year is that of the Murray Sisters (Colombian), whose singing, gowning and personal magnetism, "them among the best of the vaudeville stage," as one of the publications from this house, has hit the mark as well as musical merit, is proving a good number in the Keith and Proctor picture houses. The slides by Scott and Van Althea are above the average.

"I Want a Home, That's All," may be all right for singers with personality to command high salaries on the vaudeville stage, but it is worse than flat and shallow as sung last week in picture houses. The slides (that go with it) are no better. Comedy slides are seldom funny. They close together, both wearing Mandarin cloaks, one of white and the other of blue. Their songs were "Hang Out the Front Door Key," "Cheating," and "And Then We'll All Go Home," and "I Want Someone to Call Me Dearie."

The opening song was unfamiliar and the title could not be distinguished. Both of the girls sing in a recitative way most capably and both could easily work alone quite as well as many of the single women singers of the present day.

Millie De Lacy (Devere) sang "If Every Girl Was a Girl Like You" and "The Story of the Picture Blocks Told." The former song was quickly taken up by the audience and the slides used were fair. The latter song has a capital theme and caught on well, but the coloring in the opening slides was atrocious.

The Pured Trio, colored folk, produced a genuinely good old fashioned "rough house" act (Devere) and scored, notwithstanding its many glaring defects. The opening song was "I'll Be a Millionaire," which was sung by "Any Old Place in Yankeland," "Love Me Like I Like to Be Loved," (the singer of this song should at least cut out her attentions to her companions and sing "There's a Mother Always Waiting for You at Home, Sweet Home," which was a great hit at this house.

The Bijou Sisters (Devere) made a most pleasing appearance and were dressed neatly in pink and white costumes that seemed a trifle better than the usual of the vaudeville stage. Their songs were "Any Old Place in Yankeland," "Love Me Like I Like to Be Loved," and "Down Among the Sugar Cane." With the second song one of the girls sang a patter chorus, which made a hit, but the time was too rapid for her and should be modified somewhat. Their dancing can be improved and a snappy dancing finale to the act would add greatly to its success.

J. Elmer Jackson (Devere) attempted an Italian impersonation, which proved a little crude, but he is

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to be congratulated in not attempting the usual Italian character monologue, including the story of the rose. His songs, fairly well sung, but pitched in too low a key, included "Wop" and "Marianina."

Gray and Gray, a team of snappy dancers and singers (Devere), made a good impression, and with a little more experience will hit the larger circuits. Their woomen shoe dance, without coats would have a stiffer appearance if they would use shirts without stiffer bosoms. The song numbers were "I'm a Fully Lonesome" and "That Lovin' Rag," both being good songs, which secured encores, and "Washington," which should be eliminated.

Jack Driscoll (Fourteenth Street) used "School Mates" again last week successfully. It is not common with "School Days," both by Gus Edwards, but was well received, and rather good slides by Al Simpson were used.

Sims and company, a trio of colored folk, one of whom looked suspiciously like a well-known comedian of color, were a big hit (Fourteenth Street). Their songs were "That Ever Lasting Man of Mine," a capital song well sung; "Good-bye, 'Lina," and "Down Among the Sugar Cane."

A new female singer at Keith and Proctor's Twenty-third Street house made a hit last week with "If I Had the World to Give." The slides are excellent although they do not appear to have been made especially for the song.

Nobody Knows Nobody Cares," a Harris song that, like most publications from this house, has hit the mark as well as musical merit, is proving a good number in the Keith and Proctor picture houses. The slides by Scott and Van Althea are above the average.

"I Want a Home, That's All," may be all right for singers with personality to command high salaries on the vaudeville stage, but it is worse than flat and shallow as sung last week in picture houses. The



REVIEWS OF NEW FILMS.

PATHE'S "LA TOSCA" AND BIOGRAPH'S "VIOLIN MAKER OF CREMONA" LEAD THE LIST.

Other Films of Merit Were Issued During the Week by Vitaphone, Pathe, Gaumont and Urban—The Remaining Issues Range from Bad to Near-Good—A Number of Inconsistencies Pointed Out.

Last week was notable for the release of the Pathe film of art, La Tosca, which every film maker in America should see and study. Hardly less important was the Biograph release, The Violin Maker of Cremona. Other films worthy of special mention during the same period were: A Mother's Choice, by Gaumont; Two Heroes, by Urban; A Woman's Intrigue, by Pathe, and A Romance of Old Mexico, by Vitaphone. There were also near-good releases from several other houses.

The Violin Maker of Cremona (Biograph, June 7).—One grows so used to praising Biograph productions that it becomes difficult, at times, to find new words and phrases in which to describe the excellence of a film. In this subject the Biograph Company has repeated its previous best work in all respects and has left the reviewer no room for criticizing. The story is colorfully arranged and intensely interesting, while the acting is almost perfect as to each character. The photography is particularly artistic—the closing scene in which the light is made to fade away on the figure of the sorrowful youth who has made the supreme sacrifice being art in its highest sense. Two young violin makers are in love with the same girl, the belle of Cremona. A prize is offered by the town for the best violin, and to this prize is added by her father the hand of his daughter. One of the young lovers is conceded to be the best of all in ability to fashion a violin, but he is not the favorite of the girl, being a cripple. When he learns that the girl cannot love him, he secretly changes violins with the other lover so that the prize shall go to him. But the rival, in his great love for the girl, has also thought of secretly exchanging the violins, and he carries out his plan with the result that they are returned to their original cases, and the cripple is awarded the prize and the girl. Not to be balked in his magnanimous sacrifice, the latter smashes his winning instrument and resigns the girl to the one she loves.

The Blue Legend (Pathe, June 7).—Artistic coloring has added to the beautiful and romantic scenic backgrounds of this picture. It is splendidly acted and tells a pathetic, though not a pleasing story of a girl who is a mad failure. Instead of being injured on the highway, she is brought home, where she dies as her husband is trying to soothe her pain by playing her favorite air on the violin. In grieving for her death he becomes a patient and pining for the world which his imagination peoples with angels and visions of his departed wife. At last he expires on her grave.

The Pulverizer (Pathe, June 7).—The ingenuity with which the trick features of this picture are accomplished makes it a startling example of this class of work. A professor invents a powder which transforms objects into dust, and two youngsters proceed to experiment with the magic material. We see clocks, statues, dishes and other articles crumble into little heaps of dust, which are later made to build themselves back again into their original forms.

Saucy Sue (Lubin, June 7).—A desperate effort is made in this picture to give an imitation of Miss Hopkins, but it is a sad failure. Instead of being funny, the girl is only silly. She is sent to visit her uncle in the city, who is a doctor, and here she makes herself a nuisance by stumbling over the maid and legs of the doctor, and in the end, in disgust, she sends her back to her rural home.

A Cork Leg Legacy (Lubin, June 7).—There is one good laugh in this picture, and only one. The rest of the story aims to make fun out of the infirmities of a crowd of cripples, and a pleasing idea any way it is looked at. A cork leg is left by will to a man and in his disgust he throws it out of the window. A tramp picks it up and tries to sell it to all the cripples in town. In the meantime the man is handed a letter from the deceased, in which he is told that the leg contains a check for a large sum of money, and he starts out to recover it, being aided by all the cripples to whom the tramp had offered to sell the leg. When the man who has thrown the leg away is found and told what the leg contains he falls dead, and here is where the picture gets a laugh.

A Friend in Need is a Friend Indeed (Vitaphone, June 7).—This film is worthy of qualified praise. The story is one that gains the sympathies of the spectators, and it is acted for the most part faithfully and naturally. The business office scene is not, however, quite as well mounted as it might have been. A man who is working for a crusty old fellow has a sick wife at home, and in the midst of his work he is called to her bedside by news that she is dying. After her death he returns to tell his employer, who grudgingly gives him leave of absence. His fellow clerks, more sympathetic, make up a purse to buy flowers, and they ask their employer to contribute; but he refuses in a surly manner and they depart at the end of their day's work. Left alone, the old man's thoughts go back to the dead wife, and he begins to regret his surly conduct. Making out a check for a generous amount, he sends it to his unfortunate clerk with a note of sympathetic interest, after which his sour visage takes on a look of peace and satisfaction. The clerk, who has been miserably sad all of time, the woman who carries the message of death being played as a comedy part.

Mr. Physical Culture's Surprise Party (Vitaphone, June 8).—There appears to have been something of a humorous idea in this story, but the Vitaphone players have hardly realized it. Nevertheless there are amusing moments in the film, chiefly when the action is natural and not too much exaggerated. A physical culture craze is a burlesque, and his friends arrange a surprise party. They find him stripped to his underclothes going through his exercises, and they watch him over the transom of his bedroom door. He hears the noise and apparently imagines burglars about, and at this point the picture is made clear. Arming himself with a revolver, he sets out to investigate, coming upon the intruders in the parlor. Being clothed in a manner little adapted for receiving company, his discomfiture gives a laughable ending to the picture.

Legend of the Sterling Keep (Edison, June 8).—Splendidly mounted, this romantic story of olden times in England is moderately interesting. It could have been made much more so if the acting had been more intelligent, more, and the first part of the story had been more clearly told. The leading character appears to think entirely with his arms. They are waving in the air at all times except when he is asleep, and as they are long and thin they get on one's nerves. If one could be cut off or tied to his sides it would be a relief. In the story he is betrothed to a young princess and during the betrothal a minstrel sings a song of a haunted chamber to the effect that whoever sleeps there will not wake up for fifty years. The bridegroom, valiantly and with much swishing of his arms, declares that he will test the matter. While he is asleep in the chamber the mischievous bride and her young friends arrange the entrance to appear only when he awakes. When he awakes in the morning everything he touches crumbles to dust and an attendant, made up with long white beard, informs him he has slept for fifty years and his bride is dead. He goes insane and remains that way for a year, until he hears the old song sung again, when he promptly recovers, and he and his bride live happily ever after. It is a pretty story, but oh, those arms! It should also be mentioned that two anachronisms are apparent in the pictures. The costumes indicate a time several centuries back, but modern knives and forks are used in a banquet scene, and we are shocked to observe in an outdoor scene a sign reading, "Keep off the grass."

A Mother's Choice (Gaumont, June 8).—The players of the Gaumont Company by their perfectly natural acting have invested this story with the semblance of reality that is very effective. It is the kind of acting that more of our American players should study and strive to accomplish. A widow with a little son, of whom she is extremely fond, is about to marry again, but the new husband dislikes the boy and insists on sending him away to school. The boy grows homesick for his mother and escapes from the school, returning home in the night. He is found outside the gate by an officer, who rings up the house, when the step-father brutally orders the boy taken back to school. Mother love, however, asserts itself, and she banishes the husband, taking the boy again to arms.

Two Heroes (Urban, June 9).—A touching story of love persecuted but triumphant in death is very

well told in this picturesque costume film. A young nobleman enters a convent because her father will permit her to marry the young man. The young man, however, is in love with her and pleads with her to leave the convent, but she has taken the vows and will not break them. Then he joins the army and is fatally wounded in battle. That night the young man, pursuing her, comes across her old lover dying on the field. At that moment a shell strikes the earth at their feet and they enter eternity together.

The Race Course (Urban, June 9).—The novelty of these race scenes is a very interesting feature. The scenes were taken in India. Besides horse racing, we are shown interesting scenes of native oxen racing in pairs attached to odd looking drags.

La Tosca (Pathe, June 9).—This is probably the most notable of the film of art series thus far presented by the Pathe company of distinguished French players. The subtle finesse and artistic finish with which it is acted must be seen to be appreciated. In every scene and in every movement we see evidence of the most painstaking care and foresight. The result is a polished work of art, almost flawless throughout. It is worthy of the respectful study of all motion picture players and producers. It is said that the adaptation was arranged by Sardou himself. The part of Floria Tosca is admirably played by Madame Cecil Sorel, of the Academie Francaise, but the Scarpia of Le Bary and the Mario of Alexander are the most powerful representations in the pantomime.

Ten Nights in a Laundry (Pathe, June 9).—Being produced with modern city backgrounds, this adaptation of the old play scarcely reminds us of the original. Nevertheless it is honestly acted in a manner that conveys an impression of real life, and the acting is good. The story is a comedy, and the one inconsistency in the picture that was probably overlooked in the making. Mourning crepe is shown in the house two scenes before little Mary is killed.

The Lonely Villa (Biograph, June 10).—Possibly the most effective of the picture series thus far do thrilling melodrama with intense interest, hold in suspense till the final curtain, the Biograph producers have given us in this film a picture that will no doubt prove more popular than it deserves. For sitting the audience before a picture that is so well and so effectively acted, it is not without serious flaws. Robbers lure a suburban citizen from his home by a fake message supposed to be from the man's mother, and he starts on an earlier train. In the meantime the robbers break down one door after another as the wife and children bar the way with locks and light furniture, while the husband is making frantic efforts to secure a vehicle and come to the rescue. The picture is a masterpiece of the kind, and the acting is excellent. The story is a thriller, and the picture is a masterpiece of the kind, and the acting is excellent.

A New Trick (Biograph, June 10).—Very clever and amusing is this little comedy picture, performed with refreshing humor. A thief picks up a girl's purse, and two college boys recover it by playing a game of hide-and-seek. The picture is a masterpiece of the kind, and the acting is excellent. The story is a thriller, and the picture is a masterpiece of the kind, and the acting is excellent.

Through Jealousy (Lubin, June 10).—Indifferently acted, this picture is a poor example of the kind. The story is a thriller, and the picture is a masterpiece of the kind, and the acting is excellent.

Professor Wise's Brain (Lubin, June 10).—Lubin actors are surely obliged to earn their money, especially when they work in "comics." In this picture a professor of brain is shown in a series of scenes, and the picture is a masterpiece of the kind, and the acting is excellent.

The Moonstone (Edison, June 10).—Some very effective acting without being overdone is presented in this elaborate picture story, and the scenic backgrounds are, for the most part, suitably realistic. The story is a thriller, and the picture is a masterpiece of the kind, and the acting is excellent.

The Boots He Couldn't Lose (Edison, June 11).—Trick photography painfully dragged out with only an occasional laugh makes this alleged "comic" a poor excuse for 900 feet of film. A man with a pair of tight boots tries to get rid of them, but they are magic boots and always come back. They move so far and so slowly that it is a relief when we see them creep along a half mile of highway for the last time.

Buying Manhattan (Edison, June 11).—There is a fairly good idea in this picture, teaching an instructive lesson in history without any glaring inconsistencies. As a consequence, although the film is devoid of interesting action, it is worthy of commendation. We see the Dutch landing on Manhattan island and buying the land from the Indians, and it is pleasing to note that the savages are not clothed in tailor made costumes, but appear in their aboriginal attire. The film closes with a view of the New York skyline as seen from the bay and river.

Life of a Roaring Springs (Kalem, June 11).—A good story, beautifully photographed and for the most part convincingly told, is marred by the bad acting of the chief character in the most important parts of the picture. It is a pity, too, because the picture is otherwise well done. A young clerkman visits a Western mining camp and tries to collect money for a church at the saloon. He is roughly treated by the miners, but a little boy

gives him a silver dollar. Later this boy falls over a cliff and the trick is handled realistically. The clerkman hears his cries and goes down the cliff to the rescue, but he could scarcely have done it in a more bungling manner. He starts over the cliff head first and then makes his way down a passage that looks not at all difficult, discrediting his violent struggles and squirmings that are meant to convey an impression of great danger. The miners drag him and the boy to the top of the cliff with a rope, although from the appearance of the background at the bottom of the cliff they would have had no trouble in walking around to the top. Back at the saloon, we have another exhibition of unnatural agility on the part of the minister, which miraculously ceases when the miners "come across" with the cash for the new church.

The Magic Swing (Kalem, June 11).—This is a comedy trick picture that is not up to the recent Kalem standard. The comedy is not violently humorous, and the trick feature, though novel, is not carried to a logical finish. A benevolent man takes his wife to a summer palace where she goes to sleep on one bottle of beer, and he proceeds to inspect the swings with a party of girls. The girls enter in the swings and vanish. Then the man's wife gets in, and we expect to see her disappear also, but she doesn't. Here comes the opportunity for a series of humorous situations, but it went unheeded.

Rapids and Falls of Tannfossen and Hista (Pathe, June 11).—These beautiful views of Swedish scenery are much appreciated by all spectators.

Skylight Theatre Seat (Pathe, June 11).—The laugh in this short film comes only at the end, and it is not a bolsterous laugh at that. An old lady is injured in a bull fight, and the girl takes her to the top of the cliff with a rope, although from the appearance of the background at the bottom of the cliff they would have had no trouble in walking around to the top. Back at the saloon, we have another exhibition of unnatural agility on the part of the minister, which miraculously ceases when the miners "come across" with the cash for the new church.

A Romance of Old Mexico (Vitaphone, June 12).—With fine scenic backgrounds and attractive costumes, and acted in a manner altogether appropriate to the character of the story, this picture is a pleasing one. A Mexican girl's lover is attracted by a dancing girl, and the first girl grows jealous, accepting the attentions of another young man. But the first lover is injured in a bull fight, and the girl takes him back into favor. The bull fight is indicated only by the entrance to the enclosure, and is not obvious enough to be understood until the lover is brought out unconscious. A subtitle would have obviated this deficiency.

Caught at Last (Vitaphone, June 12).—A laughable comedy with a humorous foundation is pleasantly presented in this film. A father explains to his young hopeful the meaning of circumstantial evidence, by putting his handkerchief under the arm of the boy's sister and then accusing her of the theft. Thus tutored the boy starts out to demonstrate circumstantial evidence. He drinks the family milk and arranges so that the cat gets the blame. He indicates the dog in the theft of a pie, and he puts a long hair on his father's coat, and calls his mother. But he is exposed at last, and in the final scene we see the father tripping a switch, which is pretty good circumstantial evidence that the boy is about to receive proper punishment for his pranks.

Snake Skin Industry (Pathe, June 12).—These pictures showing how great snakes are captured in Java, and then skinned for their hides are interesting and educational, but the scene showing the live snakes being stripped of their skins is not one that is soothing to people of delicate nerves.

A Woman's Intrigue (Pathe, June 12).—This colored film, showing beautiful scenic backgrounds, is well acted and tells a simple, though human story. A young wife whose morals are not of the best makes love to her husband's guest, and when the latter repulses her she tells her husband he insulted her and the youth is sent away in disgrace. The picture is a masterpiece of the kind, and the acting is excellent.

Strong Diet (Gaumont, June 12).—The American public is to be congratulated so far as its ability to discover the peculiar quality of European humor is displayed in this film. Hardly anything more shallow has been seen on a screen for months. A lady and gentleman serve their guests with a meat at dinner, and one of the guests grows bored and goes on the rampage until a troop of bullfighters is brought up from Spain to subdue him.

The Historical Fan (Gaumont, June 12).—This magic picture has, in addition to its artistic coloring and clever trick photography, it gives us scenes showing the various kinds of fans in use in different countries and ages and the manner in which the ladies use the fans.

LICENSED FILM RELEASES.

June 14. (Bio.) The Son's Return. Drama.	963 ft.
" 14. (Pathe) The Dog Detective. Comedy 659 "	
" 14. (Pathe) Cupid's Four Parts. Col. Comedy.	262 "
" 14. (Lubin) Through Shadow to Sunshine. Drama.	885 "
" 15. (Edison) A Rural Tragedy. Drama.	1090 "
" 15. (Vita.) The Founding of the Nation. Drama.	1090 "
" 15. (Gaumont) (Kleine) Hunter to the End. Drama.	717 "
" 15. (Gaumont) (Kleine) A Paying Business. Comedy.	285 "
" 16. (Pathe) The Kidnapping. Film d'Art.	289 "
" 16. (Pathe) The Kidnapping. Comedy.	289 "
" 16. (Urban) (Kleine) The New Footman. Comedy.	569 "
" 16. (Urban) (Kleine) Modern Algeria. Traveltogue.	396 "
" 16. (Essanay) A Hustling Advertiser. Comedy.	550 "
" 16. (Essanay) Little Peacemaker. Comedy.	450 "
" 17. (Bio.) Her First Results. Comedy.	514 "
" 17. (Bio.) The Faded Little Lady. Drama.	481 "
" 17. (Selig) In the Sultan's Power. Drama.	1000 "
" 17. (Lubin) Curing a Jealous Husband. Comedy.	695 "
" 17. (Lubin) Flossie's New Peach Basket Hat. Comedy.	275 "
" 18. (Pathe) Mixed in His Dinner Dates. Comedy.	423 "
" 18. (Pathe) Looking for His Umbrella. Comedy.	361 "
" 18. (Kalem) A Priest in the Wilderness. Drama.	735 "
" 18. (Kalem) The Mardi Gras in Havana. Scene.	205 "
" 18. (Edison) How the Tramp Got the Lunch. Comedy.	163 "
" 18. (Edison) Closed on Sunday. Comedy.	840 "
" 19. (Vita.) A Maker of Diamonds. Drama.	490 "
" 19. (Vita.) The Plot That Failed. Col. Drama.	485 "
" 19. (Pathe) Poor Little Kiddie. Col. Drama.	443 "
" 19. (Pathe) Good Birthday Presents. Comedy.	338 "
" 19. (Pathe) March Lady. Drama.	197 "
" 19. (Gaumont) (Kleine) The Cry from the Well. Drama.	812 "
" 21. (Bio.) Was Justice Served? Drama.	962 "
" 21. (Pathe) For His Daughter's Sake. Drama.	836 "
" 21. (Lubin) The Story of Two Lives. Drama.	985 "
" 22. (Edison) The Lost Invitation. Comedy.	905 "
" 22. (Gaumont) (Kleine) A Good Hearted Woman. Drama.	572 "
" 22. (Gaumont) (Kleine) The Troublesome Lambs. Comedy.	357 "
" 22. (Vita.) The Duke's Jester. Drama.	940 "
" 23. (Pathe) The Grandfather. Film d'Art. Drama.	1062 "
" 23. (Essanay) The Curse of Cocaine. Drama.	988 "
" 23. (Urban) (Kleine) Winning a Princess. Drama.	626 "
" 23. (Urban) (Kleine) Mrs. Simpson's Attractiveness. Comedy.	272 "
" 24. (Bio.) The Peachbasket Hat. Comedy.	606 "
" 24. (Bio.) The Mexican Sweethearts. Comedy.	309 "
" 24. (Lubin) Saved by His Sweetheart. Comedy.	440 "
" 24. (Lubin) The Hypnotic Cure. Trick Comedy.	385 "
" 24. (Selig) A Country Girl's Peril. Drama.	1000 "
" 25. (Pathe) An Affair of Honor. Comedy.	440 "
" 25. (Pathe) Assortment of Aeroplanes. Indist.	436 "
" 25. (Edison) The Whole World Kin. Drama.	520 "
" 25. (Edison) An Affair of Art. Comedy.	480 "
" 25. (Kalem) The Famine in the Forest. Drama.	745 "

"SPECTATOR'S" COMMENTS.

It has been demonstrated in these Comments a number of times that motion picture acting is progressing upward in America as well as in France, and that good acting is appreciated at its true value by all classes of patrons, the uncultured included. No individual is so dense as not to recognize, even though unconsciously, the difference between people who do things like real human beings and those who act after the fashion of the lurid melodrama stage. The fact that the classes that made up the audiences of popular price theatres used to accept mock heroes and applaud them is beside the question. It does not indicate that they would not have applauded good acting to a greater degree had they ever had the opportunity. The moment that motion picture dramas were offered to them showing natural surroundings instead of painted scenes the popular price public deserted the melodrama theatre and put it out of business. And they did not necessarily come to the pictures because they liked the cheap theatrical style of acting formerly deemed essential, but more probably because they saw in the pictures scenes of more nearly represented nature and real life. Having never seen anything but bad acting, they possibly supposed that no actor could do anything else, and they accepted him as one of the necessary evils. When, however, certain venturesome individuals in the motion picture business timidly commenced to introduce a little art into their dramatic and comedy pantomime, the effect was astonishing. The uncultured were quick to applaud, though they may not have known why. At the same time the cultured, who had hitherto looked on the motion picture drama as a joke, which it was to a large degree, began to sit up and take notice. The result is that to-day the makers of pictures generally concede that good acting is worth to them all the extra money they must pay to get it.

In the recent Spring Number of THE MIRROR Mr. Dyer, of the Edison Company, is quoted in an interview as saying that the quality of picture pantomime is improving quite as rapidly as the public is prepared to receive it. He then referred to an experienced thespian, the Edison Company had in offering high class music in photograph records, showing that the American public is not yet educated up to a high standard of art in music and much prefers the so-called popular music. From this it is argued that the same thing is true of motion pictures and that the evolution toward a higher grade of art must be gradual in both instances. While Mr. Dyer's reasoning is sound his conclusions in this instance are apt to be misleading. The American masses may not yet be educated to appreciate operatic music, but that does not argue that they prefer their simpler popular airs trashy rather than well composed. The history of popular music proves quite the contrary. It is so, too, in literature as well as the arts. Themes that are simple, direct and elementary may be in greatest demand, but excellence of style and execution is sure to receive public approval.

Pantomimic literature as seen in motion pictures is proving the truth of this last assertion every day. A simple story, no matter how melodramatic in plot, is all the better if it be well constructed and naturally acted. The masses may prefer corn beef and cabbage as a diet, but it must not be tainted nor half cooked. And this leads up to a matter which the writer desires to call to the attention of certain picture producers, whose names need not be mentioned here. While all are showing more or less desire to improve the style of acting, some of them—nearly all, in fact—too often permit inconsistencies and anachronisms to creep into their film stories. A person of the film reviews in THE MIRROR from week to week will never weary of these, and there are doubtless others that have gone unmentioned. Such errors could all be avoided if the manufacturers would employ qualified and educated persons who would occupy positions analogous to editors and proofreaders in a publication office, and give them authority to make corrections, holding them strictly responsible for all errors that may occur. Some of the manufacturers are doing this to a greater or less degree, and their practice is improving, proving the value of the practice. Motion picture making is a publication business and should be conducted from start to finish with the same intelligent care that is customary in the making of magazines and newspapers.

THE SPECTATOR

June 25. (Kalem) Never Again. Comedy.	135 ft.
" 26. (Pathe) Joan of Arc. Drama.	800 "
" 26. (Vita.) Adventures of an Amateur Detective. Comedy.	420 "
" 26. (Gaumont) (Kleine) The Wrong Medicine. Drama.	562 "
" 26. (Gaumont) (Kleine) Stung by a Bee. Comedy.	577 "

PICTURE AIRDOMES FOR NEW YORK.

Last week THE MIRROR announced a picture air-dome to be opened in Harlem, and now comes news of two more of the same kind in neighboring localities. Plans have been made by the American Superintendents Murphy for two open air theatres for moving picture exhibitions to be built for A. W. Hennessen and A. S. Underwood, respectively, on the two vacant lots on Fifty Avenue, one at the northwest corner of 125th Street, and its companion at the northeast corner of 116th Street. The drawings in each case show rows of seats ranged in front of platforms containing fireproof booths for the shelter of the operators and the picture machines, before which fireproof sheets will be stretched.

GEORGE WASHINGTON PICTURES COMPLETED.

The two Washington reels have been completed by the Gaumont Company, and, as previously announced, will be released June 26 and July 3. The first reel covers Washington's career as a young man under the British flag in America, and includes his marriage. The second reel, which permits of more spectacular military display, treats of the Revolution and Washington's elevation to the Presidency. Even greater expense was gone to in making these pictures than was incurred in the Napoleon reels, and there should be a wide demand for the series.

INDEPENDENT RELEASES.

Great Northern. June 9. General and Sundry, drama. 244 ft.; Street Life in North Slam, scenic. 350 ft. June 14. The Brave Page Boy, colored historical drama. Film Import Company. (Le Lion) Don Juan, war drama. 599 ft.; Life's Disappointment. 495 ft. (Powhatan) The Duke's Dream. 250 ft.; Episode of the Cuban War. 477 ft. World. June 14. Ingridium. Western drama. 750 ft. June 21. The Red Man. Western drama. Centaur. June 19. Love Wins.

LOCAL CENSORSHIP SPREADING.

An ordinance is under consideration in New Orleans providing for a rigid censorship of films in that city. It is alleged that the cause of complaint has been independent films that had not been passed upon by the New York Committee of Censorship. The Mayor of Lincoln, Neb., is also contemplating a censorship policy, and has a committee at work investigating.

PATRIOTIC FILM FROM LUBIN.

The Lubin Company will release on July 1 a patriotic film called The Old Army Chest. It is a timely offering for Independence Day. It is said that special pains have been taken to stage the picture elaborately and correctly.

BIG DEAL IN PHILADELPHIA.

REPORT THAT ISMAN WILL TAKE OVER ALL LUBIN THEATRES.

S. Lubin to Open a Central Office in New York for His Film and Machine Business—A Chain of Big Picture Houses to Be Established in All Large Cities by the Isman Company.

(Special to The Mirror.)

PHILADELPHIA, Pa., June 14.—A big theatrical deal that is under way in this city is the absorption of the five Lubin vaudeville and moving picture houses by a syndicate headed by Felix Isman, the real estate broker, but who the past year has become more or less prominently associated with theatrical matters. Isman admits that negotiations are under way, but disclaims that George H. Earle, Jr., a prominent banker here, is in any way connected with the project. The deal may be closed at any time. S. Lubin, it is stated, will confine himself exclusively to the manufacture of films and machines, but this has not yet been confirmed, although believed to be true so far as Philadelphia is concerned, as Mr. Isman would hardly make the proposition he has unless assured that Mr. Lubin quits the local field. Lubin has been the chief promoter of the combination houses in this city, and his ventures have met with success. The deal, if it goes through, means, therefore, that he is receiving a handsome return upon the money originally invested in the five houses. George Bothwell, one of Mr. Lubin's managers, will, it is understood, manage the New York office which Mr. Lubin proposes opening and from which his business is hereafter to be conducted. Isman's plans are said to contemplate a combination of houses of the Lubin type on an extensive scale involving many of the largest cities in the country. While it is denied that Earle has anything to do with the scheme, the belief here is that he and his associates are furnishing financial backing for Isman.

[As stated elsewhere in this issue of THE MIRROR, Hollis J. Cooley becomes general manager for the Isman amusement interests. It is understood that the new motion picture house which is being built for William Gane at Broadway and Thirty-first Street will be connected with the Isman chain.]

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Premier Scenic Temple, Portsmouth, N. H., illustrated pictures and new songs by Edith Darnell and Margaret Pearson. James Medcalf, a Portsmouth boy, will replace "Kit" Haines as trap drummer at this house. Mr. Medcalf has been for a number of years a member of the Jefferson Theatre orchestra at Portland, Me.

The Lyric Vaudeville Theatre, at Terre Haute, Ind., has since the season closed put in moving pictures and illustrated songs; business good. The Nickelodeon still does the same good business as heretofore with its songs and pictures. The theatre continues its usual good business; bright pictures and songs.

The Unique (Blair and Tieney, Soc City, props.) opened at Spencer, Ia., 1 to big business. Field White, the boy soprano, is soloist.

The Lancaster, Pa., moving picture theatres have been notified by the State Factory Inspector to comply with the new law requiring three aisles of four feet each. The Scenic is the only one that complied with the law. Dreamland and the Electric Vaudeville Palace will make the necessary alterations, sacrificing considerable seating capacity. The Gem, managed by Senner and Company, has been forced to quit, as the change required would affect its seating capacity so much as to make the venture unprofitable. The Theatreum (H. R. Griffiths, mgr.), the moving picture theatre at Rocky Springs Park, opened May 30 for the summer.

At the Princess moving picture house, of Louisville, Charles Rinehardt, the tenor, late of Al G. Field's Minstrels, is filling a brief engagement to good business.

The Orpheum (Dodge and Emery, props.) and the Lyric (Moore and Greaves, props.; Caswell Farnsworth, mgr.), Cheyenne, Wyo. Both these houses are doing a very satisfactory business and the patronage continues to compel the managers to hang out their S. R. O. sign. The Lyric is now showing Vaudeville (Keeffe Hall, Sullivan and Considine Circuit; Frank Milton, mgr.); opened 7 to big business and will continue to give two shows each night and three matinees each week. The Independent films will be used for the moving pictures.

At the Gilmore, Springfield, Mass., moving pictures, illustrated songs, and vaudeville.

The Orpheum, Palace, and Dreamland, motion picture houses of Racine, Wis., pleased good business 7-12. Lansing, Mich. Vaudeville (Brown and Wall, mgrs.); Moving pictures and illustrated songs; good show and good business. Theatreum (Mr. Neal, mgr.): One act vaudeville, pictures; illustrated song; good show and business May 31-5. Idle Hour (Swan, mgr.): One act vaudeville and moving pictures; good show; good business.

The Nickel, Petersburg, Va.: Moving pictures and vaudeville; fair business. Virginian and Cockade: Moving pictures; business small. Colonial, Idle Hour, and American, Dark.

Aspen, Colo.: Wheeler Opera House (Edgar Stallard, mgr.): Has been using Independent films, but beginning 8 will return to Associated films; good business 5-12.

Laramie, Wyo.: O. K. (Fred Cameron, mgr.): Motion pictures and vaudeville continue to S. R. O. Lyric (Moore and Greaves, mgr.): Continues to S. R. O.

The Orpheum, Mastic and Victory, moving picture houses of Buffalo, N. Y., pleased good business 7-12.

The Wonderland, in Owensboro, Ky., did a fine business with new talking pictures. The vaudeville was well presented by Newton, Ashton and Newton and Henry C. Mack May 31-5.

Motion pictures and vaudeville continue to good business at the Majestic and Proctor's, Albany, N. Y.

The Globe, Tenafly, and Lyric, moving picture houses at Elgin, Ill., are drawing good patronage 5-12. Elgin, Ill.: Elgin Theatre (Brown and Prickett, mgrs.): Moving pictures and songs 7-12; good returns. The new Lyric, moving picture theatre, was formally opened 5. Charles T. Smith, manager of the globe theatre, will also manage this house. The building will cost approximately \$10,000, and it is one of the prettiest theatres in northern Illinois; seating capacity, 250. Manager Smith will operate with nothing but independent pictures. The entire building is equipped with modern facilities for fire protection. Mr. Smith will also continue to look after the Globe Theatre, almost across the street from the Lyric. People were turned away Saturday night.

At the Nickel, St. Johns, N. B., the Castellucci Musical Trio and Jennie Evans, The Happy Half Hour, Sig. and Mile, Berlin, The Princess, Phroso, Shaw and Shaw, Seattle McIntyre, and Scott and Allen. The Star, Al Weston, the boy minstrel, Unique, Clara O'Neill, Bijou, Frank Austin, Business good at all the houses 7-12.

At Loxington Opera House, Williamsport, Pa. (J. J. Fisk, mgr.): Moving pictures, drawing good and appreciative audiences. Lyric (John Heim, mgr.): Moving pictures and illustrated songs; fair sized audiences, pleased. Wilson Theatre (F. I. Wilson, owner and mgr.): Moving pictures and vaudeville; drawing well to enthusiastic audiences. The Grand (John Heim, mgr.): Moving pictures and illustrated songs to good sized and appreciative audiences.

The Burwood Theatre, at Omaha, Neb., has installed a \$2,000 pipe organ, which is played by Ernest Erbach and operated in connection with the moving picture business which they opened 6 to good business.

All the theatres in Indianapolis, Ind., except the Empress, which is dark, are now in the moving picture and vaudeville business. English's was the first, opening on May 3, followed by the Majestic 24 and the Park 31. The Grand was the last and opened 7 under the management of George Christy.

Darling Theatre, at Gloversville, N. Y. (W. E. Gant, mgr.): The summer season of moving pictures and illustrated songs opened May 27 to good business.

The new Clune, motion picture and vaudeville house of Los Angeles, Cal., is doing an immense business; four performances a day and not an empty seat.

The Crescent Theatre, Kearney, Neb., still continues

to do good business with the usual fine pictures. Manager Schmidt is giving the very best. The Scenic, a new moving picture theatre, was opened 5 to nice business. Moran Brothers are the owners and H. J. Panton, of Omaha, Neb., is the manager and operator. Association pictures are used.

At Urbana, O., Willoughby and Glick, managers of Wonderland, report good pictures and attendance. Opera House, Newport, R. I.: Vaudeville and pictures 7-12 to capacity. Luckie and Yawer, 414 Cherry and Hill, Mozart, and Yankee Comedy Four, Bijou: Moving pictures drew large houses 7-12. Ward and Stone appeared; also Miss MacCormack in songs. Star: Pictures and illustrated songs to good business 7-12.

The Empire, at Fort Madison, Ia., reports good attendance and attractions 7-12. Prominent in the bill at the Scenic, Providence, R. I., are La Valle and Grant, gymnasts; Wood and Lawson, Frank Bell, and George Dunn. The illustrated songs are capably rendered and pictures are of high order. At Bullock's Temple of Amusement, Connecticut and Foley Coleman and Morton, Charles B. Watson, Taylor and Taylor, and Parker L. Burke in illustrated songs; entertaining to good business.

The Bijou continues to record breaking crowds and well sung by the Bijou Duo and the setting scene is characteristic of the place. At the Nickel Miss Blanchard and the Nickel Quartette were well received in illustrated songs and motion pictures. Owing to the cold weather Vanit, Fox has not been bothered by over-crowding, but those who have braved the winds were well pleased with the entertainment offered at the free theatre. The bill included Leo Stevens, Clara Lapompe, Hanken and Dean, the Farleys, and Mike Teterson, Salome dancer.

At Watertown, N. Y.: Antique (Webb Chamberlin, mgr.): John Stone, George J. Gaskin, Norine Carman and her Minstrel Boys, and two reels of films to fine business 7-12. Bijou (Floyd Clark, mgr.): The Outlaws and three reels films; good attendance 7-12. Lyric (J. Grafton Greene, mgr.): Lincoln Military Four (excellent), Burns and Clifton, M. C. Wile, Dauphin Norwood and co., Arnold and Walsh, and two reels of films praised excellent business 7-12. Star (H. M. Griggs, mgr.): Mabel Gates (songs) and four reels films 7-12; good houses. Wonderland (E. Bruce Frazier, mgr.): James P. Johnson, Billy Ward, and three reels films 7-12; good business. William Ramsey reported excellent business as operator at Antique 7. Kennedy going to Lyric in place of Charles Colby, who resigned 5. Star was closed 5-8 on account of trouble with picture machine. Billy Sadler made hit at Bijou May 31-5 in Irish character act.

William H. Elder has recently leased the Orpheum Theatre, at Bucyrus, O., and will conduct a moving picture house, changing the name to the Star.

The Wonderland, at San Antonio, Tex. (Mr. Barker, mgr.), has placed two large fans in his theatre, thus making his house very pleasant. The Marvel is doing a nice business. The Dixie, Alamo, Palace, Princess, Quality, and Gem all did a fair business week May 31-5.

At Dover, N. H., the Clement Theatre drew large and enthusiastic audiences May 31-5. Jack Manly, a Dover boy, in illustrated songs, made a pronounced hit. City Opera House (Charles M. Corson, mgr.): Charles E. King, box-mgr.; Sherman's moving pictures pleased good business 5-19.

Majestic (Frank Rich, mgr.), at El Paso, Tex. In addition to moving pictures and illustrated songs there has been added vaudeville. The De Wolf Children and the Great Garmelleau, magician, 5-12. W. M. Moyer has been placed in charge of this house by Manager Rich.

The Cozy Corner (King Brothers, mgrs.) and the Best (Annie Clements, owner and mgr.), both of Cleburne, Tex., moving pictures and illustrated songs to good business May 31-5.

At Batavia, N. Y.: Dellinger Opera House, moving pictures pleased small house 3.

The Crescent (Gem Porter, mgr.) and the Grand (S. B. Fisher, mgr.), both of Warren, O., are using only licensed picture films.

At the Hippodrome, St. Catharines, Ont., Canada, moving pictures and illustrated songs by W. Goulette to good business 5-12.

At Winnipeg, Manitoba, Canada, the Elite, Princess, and Royal, good pictures and business May 31-5. Marshfield, Wis.: Unique (Mrs. Fryer, mgr.): Moving pictures to fair attendance May 31-5.

The following officers have been elected by the Elgin branch of the Thielens motion picture syndicate: Fred W. Jencks, president; Charles Pickett, manager, and Frank Thielens, booking manager. Branches have been established at Ottawa, Keweenaw, and Aurora, Ill.

At Hannibal, Mo., the New Star is entertaining large audiences, the cameraphone being the feature. The sides of this theatre have been removed for the summer season and the open air feature is meeting with great favor by the patrons of this popular pleasure house. The Nickelodeon is attracting a fair share of patronage.

At Binghamton, N. Y.: the Star Theatre (E. G. Diefendorf, mgr.), Hippodrome (W. J. Guilford, mgr.), Empire Theatre (G. B. Wright, mgr.), and Gaiety Theatre (Albert Soller, mgr.): Moving pictures and illustrated songs and drawing good business.

At the Edison (Harry Wachter, mgr.), Lancaster, O., new opera chairs have been added, and report capacity business.

The Scenic (T. Clayton Brown, mgr.), at Bellefonte, Pa., drawing larger crowds than ever with new licensed films. Will Laye sings nightly. At the Electric Theatre, vaudeville and pictures Saturday nights only during summer.

At the Faurot (L. H. Cunningham, mgr.), Lima, O., moving pictures continue to draw crowds 7-12. Dreamland and the Royal: Pictures pleased good business 7-12.

Moving pictures have been installed at the Faurot Opera House, Lima, O., and it is packed to the doors at every performance.

The main feature on the bill at the Star Theatre, Portland, Ore., was the picture, "The Empty Sleeve," an appropriate picture for Memorial Day. There were five other films, and a special added attraction was "Teddy," a man-eating African lion. Doy Brink sang "Way Back," and Jeffery, the Gypsy violinist, was heard in new selections.

The Nickel (Stephen Bogert, mgr.), Bangor, Maine: Gertrude Lynch and W. J. McFarlane in cabinet songs with motion picture illustrations, opened 7. Miss Miller sang "Annie Laurie" with motion picture illustrations, and made a big hit. Good pictures, and the baby show continue to draw large audiences.

Hippodrome (Relford Lore, mgr.) Bridgeton, N. J.: Raschall, motion pictures, and illustrated songs to light business. The Electric (L. H. Cunningham, mgr.): Motion pictures and illustrated songs to good business 7-12.

Chester, N. Y.: The following shows are billed for Butte, Mont.: Gollman Brothers' Circus, 14; Parker Caravan (English), 21; Grand (Hagelbeck-Wallace), 24; Sells-Floto, July 14; and Ringling Brothers', Aug. 6.

Howard Damon's Show was at Johnston, Pa., 4, but owing to bad weather did only a fair business. Louisiana, Mo.: La Mont Circus 7 to good business; pleased.

Buffalo Bill and Pawnee Bill showed at Bridgeton, N. J., and delighted capacity business 8.

Dover, N. H.: A warm contest for advertising space is on here between Al. P. Wheeler for 14 and Frank Robinson, billed for 18. Every available space is covered by the two shows.

Campbell Brothers' Circus showed at Winnipeg, Manitoba, Canada, to good business 12.

Watertown, N. Y.: Gentry Brothers' Show 7 delighted two large audiences. This was their first appearance here in eighteen years.

Harry Bohn's Fashion Photo Show under canvas, at Bucyrus, O., 7, 8, good show; fair business.

The Sells-Floto Circus gave two good shows at Tacoma, Wash., May 29 to good business.

Gentry Brothers' Circus played in Milwaukee, Wis., three days, May 27-29, to good business.

Gentry Brothers' Show at Watertown, N. Y., 7, 8, 9, good business.

Ringling Brothers' Circus showed at Albany, N. Y., and despite poor weather drew two enormous audiences May 28. The performance was high class and gave great satisfaction. Buffalo Bill and Pawnee Bill came 12.

The Campbell Brothers' Circus showed to fair-sized audience at Lincoln, Neb., May 22.

At Williamstown, Conn., Frank A. Robinson's Circus opened last afternoon, and drawing good business. Sells and Floto's Circus drew large attendance to their performance in Seattle, Wash., May 20-22.

Mable Brothers' Ranch 164 will show at Fall River, Mass., June 28.

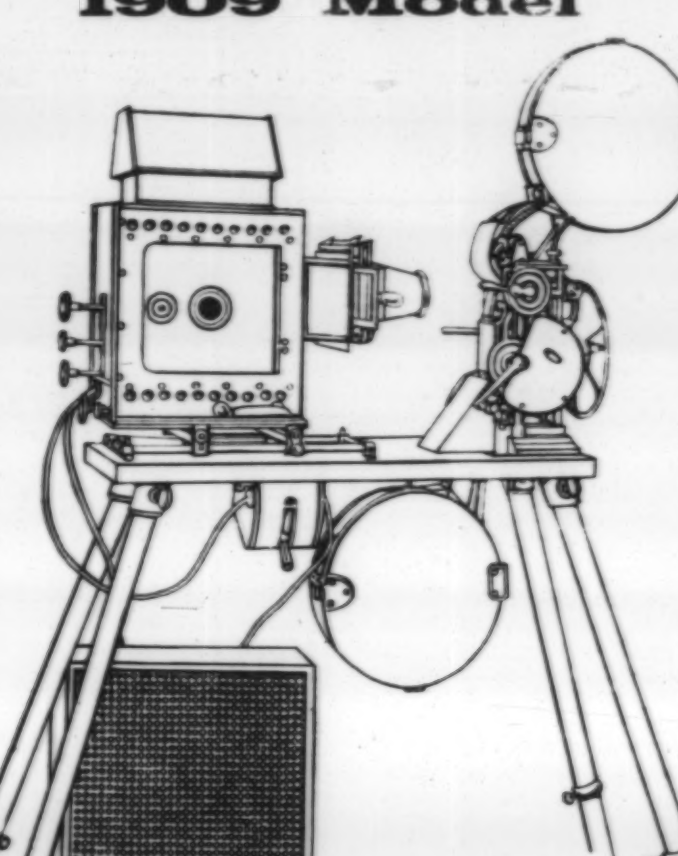
Buffalo Bill's Circus will be at Fall River, Mass., June 14.

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At Jackson, Tenn., Cooper Brothers' Dog and Pony Show failed to show on May 31 as billed, on account of high license, and a constant downpour of rain.

Buffalo Bill and Pawnee Bill are looked to appear at Chatham, Ont., July 3.

Gentry Brothers' Circus showed at Oswego, N. Y., June 5.

Petersburg, Va.: Maco's Greater Dixie Shows May 22-29; small business.

The Byron Spaulm's Free Show and Carnival company (under canvas) opened a week's engagement at Burlington, N. J., May 31, to good business.

At Sunbury, Pa., Barnum and Bailey's Circus May 9 gave good show. They had not been there in twenty-one years.

Wallace-Hagelbach showed at Waterloo, Iowa, June 2.

Barnum and Bailey is billed for July 21.

The Gentry Brothers' Circus showed at Scranton, Pa., May 31, to big business, and the Barnum and Bailey Show followed on June 7.

At Cheyenne, Wyo., Hagelbach and Wallace, June 17, and Ringling Brothers' Circus are billed to appear Aug. 2.

The John Robinson Circus showed at Tyrone, Pa., June 7, to 3,000 people; satisfying all.

Ringling Brothers' Circus will exhibit in New Haven on June 24.

Buffalo Bill's Wild West Show bill for June 22 at Ottawa, Canada.

Cole Brothers' Circus appeared at Herkimer, N. Y., 14.

Buffalo Bill and Pawnee Bill are expected at Chatham, Ont., Can., July 3.

Gentry's Circus exhibited to good crowds at Syracuse, N. Y., 8, 9.

The Gentry Circus pleased two large audiences at Norristown, Pa., May 29.

Sunbury, Pa.: Barnum and Bailey's Circus arrived here 9 in a downpour of rain, but in spite of bad weather thousands of people attended the afternoon and evening performances.

Gentry Brothers' Circus, at Wilkes-Barre, Pa.; good show to fair business. Barnum and Bailey's Circus; good show to capacity 8.

The Hagelbach-Wallace Shows gave two fine performances under their canvas tents 7, and Barnum and Bailey's Circus is billed for July 12.

The people of Mendville, Pa., expect Ringling Brothers' Circus July 5.

Cole Brothers' Circus appeared at Elmira, N. Y., 9; good show and business.

Buffalo Bill's and Pawnee Bill's Combined Shows exhibited at New Brunswick, N. J., 8. At the afternoon performance light attendance; much larger in the evening. The opinion seems to be that the reason

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for the attendance not being up to the usual was that no parade was given.

Ringling Brothers' Circus showed to good business at Worcester, Mass., 1.

Miller Brothers' 101 Ranch is billed at New Bedford, Mass., 26.

Lawrence, Mass.: Ringling Brothers' Circus gave two fine performances here 9 to full tents.

Barnum and Bailey's Circus pleased two large houses 3 at Lancaster, Pa.

The Wallace and Hagelbach Shows played Waterloo, Ia., 2 and pleased fair business. Barnum and Bailey Circus July 21. Electric Park: Business good despite rainy weather; vaudeville show and De Gross Band are the features.

NOTES OF VARIOUS ACTIVITIES.

Some idea of the commercial value of a single song that happens to hit the popular ear may be conveyed by narration of a deal effected a few days ago between Harry Askin, who is soon to produce a new musical comedy called "La," and Charles K. Harris, the music publisher, who made an independent fortune from the sales of his own composition, "After the Ball." The music for "La" is being composed by A. Baldwin Sloane, whose melodies have frequently caught the public's fancy in the last fifteen years. While in Chicago on May 29 as a participant in the Lambs' Club performance, Mr. Sloane took the opportunity to play over for Mr. Askin three or four numbers of his new score. Mr. Harris was among those present.

The second number played by Mr. Sloane was a duet called "International Love" and directly upon hearing it Mr. Harris made Mr. Askin an offer to take over the publishing rights of the entire score, and paid a cash bonus in advance of \$12,500 to bind the agreement. Although there will be twenty-one numbers in "La," Mr. Harris expressed himself as perfectly satisfied with his bargain if only the one song should prove a popular success.

Edward J. Adler, theatrical lawyer, of Chicago, during the week of June 7 was in New York city at Room 224 Long Acre Building 1505 Broadway with Colonel James F. McMillen, on important business.

J. J. Fitzsimmons, an excellent juvenile actor, is at liberty. For the past three years he has been in stock and is desirous of continuing that line of work. Previous to his stock work he played tenures with Fanny Davenport, Klaw and Erlanger, Blanche Walsh, and others.

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Elwyn Eaton	Irving Moss
Rogers DeCoverly	F. Luzzi
Richard Clarke	Wm. Robertson
Albert Scott	H. F. Irvington
Walter Perivall	F. Anderson
M. Delaney	Sam Turner
Myrtle Hays	F. Bennett
Mary Ann Lee	John Harrington
Sue Foster	John C. Dixon
F. Goodman	Henry Norman

Information regarding the addresses of any of the persons named above will be greatly appreciated.

MRS FISKE'S TOUR.

Remarkable Popularity of Salvation Nell on the Coast—A New Play Next Year.

Mrs. Fiske is presenting *Salvation Nell* at the Valencia Theatre in San Francisco this week. Her tour to the Pacific Coast began four weeks ago, and thus far she has filled engagements in Omaha, Denver, Salt Lake City and Los Angeles. In the city last named Mrs. Fiske appeared last week at the Auditorium to overflowing houses. The Auditorium is a spacious theatre generally devoted to large musical events, but there being no regular theatre available at the time the engagement was arranged, Harrison Grey Fiske rented the place. The receipts for the seven performances given were the largest drawn by any theatrical company that has visited Los Angeles in many seasons. By way of illustration, the matinee house on Saturday last was \$2,839. The Valencia, in San Francisco, where Mrs. Fiske remains two weeks, is ordinarily used by a local stock company. Thence she and the Manhattan company will take *Salvation Nell* to various cities as far north as Vancouver and afterward through the Northwest.

The tour which began on Oct. 9 last will close in Minneapolis on Aug. 4. In Seattle Mrs. Fiske will dedicate Messrs. Russell and Drew's new Alhambra Theatre, now nearing completion.

After a brief holiday Mrs. Fiske will resume with *Salvation Nell* in October. That play will be used until the end of January. Additional territory having been opened by reason of the recent understanding reached with respect to booking facilities, Mr. Fiske has arranged Mrs. Fiske's route so as to embrace places in which she has not played for a number of years. The South and Texas are included. In February Mrs. Fiske will appear in a new play, Mr. Fiske yesterday concluded arrangements for Mrs. Fiske's appearance in this new production at Daly's Theatre.

REFLECTIONS.

Corse Payton will take a crowd of boys and girls from the vicinity of his Brooklyn theatre on a steamboat excursion to Osewana Island tomorrow.

No seats for Mande Adams' performance of Joan of Arc at Harvard will be placed on sale at the Empire Theatre, New York, as the Boston sale has exhausted the seating capacity of the Harvard Stadium.

The Wanderers' Club, made up of traveling musical directors, are installed in their new clubrooms at 1409-16 Broadway. Meetings will, as in the past, be held every Thursday at noon.

Clement Hopkins, stage manager for Blanche Walsh, while temporarily deranged, stabbed himself at Middletown, N. Y. He may recover. The first reports pronounced his injuries necessarily fatal, but the later reports have been much more encouraging.

Supreme Court Justice Giegerich on June 8 reserved decision in an application for an injunction restraining Hurlie and Seamon from using the title, *The Girls of the Moulin Rouge*. Application for the injunction was made by the management of the Queen of the Moulin Rouge.

William E. Corey and Mrs. Corey (Mabelle Gilman), with a friend, M. Godilleau, were injured in an automobile accident near Paris on June 9. Mr. and Mrs. Corey escaped with but slight injuries, while the condition of M. Godilleau is reported as serious.

Nathan Franko began his annual series of park concerts on Sunday with a concert in Central Park.

Although the business-manager of the Garrick Theatre, before the performance of *The Man from Mexico* on June 7, asked the indulgence of the large audience, as William Collier was suffering from an ulcerated tooth, nobody noticed any failure of the comedian to score.

Henrietta Crossman, De Wolf Hopper, Helen Ware, Edmund Broese, and Dustin Farnum are among those who have volunteered to appear at a benefit to be given for the Hebrew Infant Asylum at the Arverne Pier Theatre, June 19.

Catherine Countess closed her season in Grand Rapids, Mich., Saturday night, after having played ten consecutive weeks in that city. She has left for Denver for a brief summer rest.

Margaret Anglin entertained her little nieces and nephews at her Toronto home on June 11 with a "circus" brought on from New York especially for the occasion. There were two clowns, a juggler, a ventriloquist, a group of trained animals, and a Punch and Judy show.

THE RECORD OF DEATHS

George Esigke.

George Esigke, for the past fifteen years band master at the United States Military Academy, West Point. Before receiving the appointment as band master for the Government, Mr. Esigke had been a violin soloist with Anton Seidl's Orchestra. Previous to that he was for two seasons leader for Milton Nobles. He was born in Germany, educated at Leipzig. He was a brilliant violinist and a musical enthusiast. After leaving Seidl's Orchestra he became a member of the orchestra at the Metropolitan Opera House. There he met and married the well-known contralto, Mlle. Reid, who survives him.

Joseph P. Keefe.

Joseph P. Keefe, an actor of long experience, died at the Actors' Fund Home on Staten Island, June 4, of apoplexy. Mr. Keefe, who was sixty-six years of age, was admitted to the home in May, 1903. Important roles in *A Fair Rebel*, *Romulus Starr* in *In Love* and *Mr. Wechsler* in *Daughters of Eve*. He is survived by a son and four daughters.

Notes.

John W. Bluff, who died at Washington on May 30, was well known as "the blind organist." He lost his sight when two years old. For the last thirty-five years he has been organist of the First Congregational Church of Washington. Among his compositions are "Good Night, Sweet Dreams," "Unanswered," and "Bob o'Link."

Collin Young, who died recently of chronic nephritis at Albany, N. Y., was a midwife with much reputation as a comedian. Mr. Young was born in the Province of Quebec, Canada, twenty-nine years ago, and was engaged to be married to Helen Haskell, with whom he was playing a sketch at Altro Park, Albany, at the time of his death.

Edward Cullen, who died at Cincinnati recently.

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was connected with the Robinson Circus for thirty-five years. His last wish, to see his intimate friend Colonel John Wilson, a circus rider, was gratified when the latter appeared at the bedside just before the end came.

Mrs. George E. Murphy, who died June 10, was known professionally as Fannie Stead. She died of a lingering illness, at the home of her mother, 307 West 120th Street, New York, and was buried June 12 from St. Aloysius Church.

James Donaghy, who died at Allegheny recently, was known professionally as a baritone, under the name of Arthur O'Donaghy. He was born in Armagh, Ireland, and was unmarried.

Henry Wolfson, who died in New York on June 1, was for thirty years head of the musical bureau which bears his name. He has managed the business affairs of many famous musicians.

William J. Conley, who committed suicide in New York on June 10 because of business reverses, was at one time associated with James Barton Key in the production of comic opera.

William H. Blakemore, who died at St. Joseph's Hospital, New York, N. Y., last week, was at one time manager of the Danby Dixie Minstrel Company.

J. M. Jones, who died at Los Angeles on May 23, was the father of Mrs. Harry Ellsworth and grandfather of John Marion and Grace Lillian.

Pedro C. Meyalllis, who died at Kansas City, Mo., on May 30, was for many years musical director of the Soldiers' Home, Leavenworth, Kan.

Henry Adams, who died in New York on May 28, was the contractor who built the Grand Opera House and many other buildings in New York.

Augustus Johnson, who died at Syracuse, N. Y., on May 30, was the husband of the former Mrs. Wieting, proprietress of the New Wieting Theatre.

DATES AHEAD.

Received too late for classification.

DREW, JOHN (Charles Frohman, mgr.): Oakland, Cal., 15-16, San Jose 17, Stockton 18, Sacramento 19, Tacoma, Wash., 21, Seattle 23-26.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Poplar Bluff, Mo., 14-26.

LYTELL, HERT, STOCK: Rochester, N. Y., June 14-Indefinite.

MORNING, NOON AND NIGHT: Washington, D. C., 14-19.

RUSSELL, ANNIE: St. Louis, Mo., 20-July 3.

SON OF HIS FATHER (S. L. and Lee Shubert, mgrs.): Washington, D. C., 21-26.

STROLLING PLAYERS: Washington, D. C., 21-26.

WARFIELD, DAVID (David Belasco, mgr.): Detroit, Mich., 14-19, Toronto, Ont., 21-26.

LETTER LIST.

WOMEN.

Ashton, Dorrit, Muriel Aldrich, Annie G. Abbott, Carol Arden, Lillian Ardel, Helen M. Audley, Della Aubin, Vivian Anderson, Katherine Angus.

Burns, Florence, Anna Buckley, Miriam Barry, Wilfred Bue, Amelia Backson, Helen Blythe, Louise Beauvais, Elsie Bauland, Mrs. Phil Branson, Grace Brown, Edith Bradford, Mable Boggs, Edna Benn, Josephine Baird, Mable Behan, Nellie Butler, Guselle Belcher, Mrs. M. C. Barry, Kate Blanche, Marie Barry, Stella Beasley, Carmalia Brown, Corinne Brown, Helen Berkeley, Mme. Boria, Elsie Beralde, Anna M. Bittner, Maud Brown, Ethel Browning, Spring Byington, Betty R. Bancroft, Violet Brooks, Christine M. Bruce, Henrietta Brown, Beardsley Sisters, Lillian Burham.

Cusack, Clara, Ethel Clifton, Mrs. W. H. Carter, Rosa Cooke, Lois F. Clark, Adele Clarke, Elvira Campbell, Hilda Corral, Margaret Conroy, Mattie Crafts, Alice Craig, Elsie Compton, Etta Carlton, Catherine Crawford, Frances Cero, Constance Crowley, Jessie Clark, Miss Carlotta, Bonnie Clark, Mrs. Frank J. Conroy, Sadie Claffin, Bessie Clayton, Bertha Creighton, Ferneta Courtney, Hailie Clogg, Edith Crolius.

Delaney, Helen, Virginia Duncan, Irene Delmore, Estelle Drake, Billy Davenport, Margaret Peg de Bohmar, Marie Du Pre, Vail de Vernon, Dorothy Dempsey, Beatrice, Elsie Dolly, Dorsey, Emma Dickerson, Nellie Dixon, Mrs. A. Duncan, Mae Du Bois, Helen Douglas, Elizabeth De Witt, Dorothy Dano, Helen Drew, Mme. N. De Arce.

Edillon, Grace, Ruby Erard, Edna Ellis, Pearl Elyth, Mabel Elliott, Maudie Eburne, Frances Everett, Gertrude Earle, Monte Elmo.

Fiske, Kate W., Maggie Fielding, Edith Forrest, Estelle S. Farsette, Adrien Flaren, Claire Fuller, Mabel Florence, Edna Franklin, Helen Faulkner, Marie Flynn, Florence Sisters.

Grey, Jane, Dorothy Glenville, "Gowan Go," Kitty K. Griffith, Belle Gaffney, Norma Grez, Florence Gunther, Frances Gurney, Mrs. Bert C. Gannon, Maude F. Gordon, Beatrice, Josephine, Lillian R. Gifford, Gilbert, Mildred Grove, Ada Gifford, Helen Gracie, Ruth Gray, Mrs. T. S. Gulse.

Hammond, Pauline, Gertrude Hillier, Leslie Holdsworth, Ethel Holme, Grace Henderson, Gladys Hanson, Lillian Hoerlin, Fanny Hertz, Sarah Herbert, Florella Hope, Mary C. Henderson, Marie Horton, Beth Harkness, Mary Hampton, Hazel M. Hall, Charlotte Hanna.

Frederic, Ann, Beatrice Ingram.

Jensen, Eulalie, Mme. Jernell, Pauline Jacobus, Ellen James, Sallie Johnson.

Kyle, Ethel, Mollie Kelly, Alice Knowland, Lewis, Jefferson, Caroline Locke, Flora Long, Mabel Leichman, Marie Leonard, Zora Lawrence, Myrtle Leavitt, Ida B. Lawrence, Claire Lane, Irene Lee, Vivian Lorne, Lena Lorraine, Ruth Lathmore, Grace Leonard, Edna Lyle.

McKee, Katherine, Ethel Monroe, Louise Margaret, Jean Mortimer, Mrs. D. Montrose, Sadie D. Myers, Ethel Millard, Liza Manon, Adeline Manola, Caroline May, Mrs. W. H. Murdock, Kirtle Morgan, Abita Morgan, Thais Morgan, Violet Marsden, Lillian R. Martice, Gertrude A. Morrell, Mrs. Jas. Mack, Beatrice McKee, Helen McCabe, Winifred Mack.

Neason, Hazel, Hortense Nielson, Mrs. Norris Nolet, Edith Neardon, Mabel Niven, Beatrice Noyes, Marie Nordstrom.

Penrose, Nellie, Grace Pomeroy, Aurora Platt, Adelaide Prince, Lillian Perry, Signa N. Pierce, Jane R. Patterson, Corinne Pendleton, Ida Paez, Adele Palmer, Raymond, Helen, Mabel Rich, Marie Reibert, Laura Rudwell, Gay Rhea, Isabelle Rober, Grace H. Ray, Louisa Rial, Nellie Russell, Madeline L. Ryler, Emma Rainey, Helen Robertson, Dorothy Rosemore, Adelaide Redmonds, Mary Ryan, Mabelle Rothe, Adele Roberts.

Steele, Gerlie, Mrs. Roy Smith, Edith Swaine, Ruby Seater, Vera Stanley, Fannie Stedman, Pearl Sanford, Mrs. W. T. Simpson, Mrs. Edw. Stewart, Fritzle Smith, Florence Stanley, Maude C. Shaw, Winnie St. Clair, Jessie Stoner, Gretchen Sherman, Florence Spear, Grace Sessler, Jessie B. Striling, Jane Stuart, Gladys Stephen, Grace Sherwood, Christine Stone, Beth Summer.

Thomas, Pearl, Kirtle Thornton, Mal Tauner, Adelaide Thurston, Ardizzone Todd, Mary K. Taylor, Beth Tate, Alice Taggart, Dida Ten Brooke, Mary Taffe, Anna C. Turner.

Carber, Bob C., Joe Charles, E. G. W. Collins, Joe Collins, Tom Clifton, W. Y. Connor, A. G. Cooper, Jr., Garrett Campbell, Gerard Cameron, Victor Colwell, Vita Contorne, Edward Crawford, Burleigh Cash, Leo S. Cooper, E. C. Cameron, Gus Cohen, Walter Cartwright, Bernard Cavanaugh, Thos. Chatterton, Manton Chambers, F. Campen, Jack Chagnon, Wm. Christy, Whitney Collins, C. D. Carter, Walter V. Coyle, Harry F. Creighton, Jack Collins, H. Cooper, Chiff, Harry D. Carter, Sam Combs, Richardson Cotton, Eric A. Clarke, Roy Clement.

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Hague, H. A., Jno. E. Henshaw, David R. Holland, Chas. H. Henderson, Mahlon Hamilton, M. J. Haydon, Orville Harrold, V. T. Tal, Henderson, W. O.

MEN.

Altken, Spotswood, Dan Altus, C. J. Alexander, Jno. Adams, A. Alberti, Clyde Arthur, W. H. Adams, Lester Alden, Edward Avaro, Frank Alworth, P. Aug, Anderson, Herli Aldrich.

Bell, Chas., Fred Baxter, Frederick Brandon, A. J. Bert, Jno. D. Berlin, Fred Browne, Dan Bruce, W. E. Bulcher, Alb. Brighton, Clifford L. Bruce, H. D. Blakemore, Geo. B. Berrell, Lorraine Buchanan, Edwin Brownson, Wm. H. Burton, H. Cecil Barnes, Freeman Barnes, H. F. Baldwin, Theo. Ryler, Leo Boers, Wm. Bramwell, Nell Burton, J. Alb. Browne, Richd. Buhler, Jack Boyle, C. M. Bruce, S. E. Bennington, Jas. Rosen.

Carter, Bob C., Joe Charles, E. G. W. Collins, Joe Collins, Tom Clifton, W. Y. Connor, A. G. Cooper, Jr., Garrett Campbell, Gerard Cameron, Victor Colwell, Vita Contorne, Edward Crawford, Burleigh Cash, Leo S. Cooper, E. C. Cameron, Gus Cohen, Walter Cartwright, Bernard Cavanaugh, Thos. Chatterton, Manton Chambers, F. Campen, Jack Chagnon, Wm. Christy, Whitney Collins, C. D. Carter, Walter V. Coyle, Harry F. Creighton, Jack Collins, H. Cooper, Chiff, Harry D. Carter, Sam Combs, Richardson Cotton, Eric A. Clarke, Roy Clement.

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Ince, Ralph W.
 Jordan, M. J. C. T. Jackson, Orrin Johnson, Carl Johnson, Henry M. Johnson, Van Jerome, C. B. Jackson, H. B. Judson, Arthur B. Jennings.

Kearney, E. J., Arthur Kelly, Richd. Knowles, Louis Kramer, Jno. Kennedy, H. Kleinman, J. J. Kennedy.

Langley, L. C., Amber Lawford, Geo. Le Lole, Frank La Rue, Robt. A. Lothian, Anday Lewis, Ralph P. Lewis, Wm. Lamp, Wm. Lennox, L. E. Lawrence, Oliver Labadie, Abe Lewis, M. A. Lobdell, Wm. Lloyd, Arthur Law, Martin Laughlin, Maurice Lavigne, W. C. Lewis, Percy G. Lennon, Ira J. Lamotte, C. L. Landry, Leon and Adelaide.

Mitchell, Fred, Ralph A. Marsh, Armand Melnotte, Ray Montgomery, Harry Mainhall, E. F. Morrell, Geo. Mansfield, Geo. R. Moore, R. J. Mor, Chas. H. Montgomery, Chas. A. Morton, Fred Malcolm, Jas. Morris, Chas. Munro, Sid Mason, Carlyle Moore, W. H. Miles, Craig Meyers, Grant Mitchell, Wm. Mansue, Leo F. Moran, Edson R. Miles, Jas. R. Mackie, Jack McCallen, Fred McGee, M. J. McQuarrie, Joe McEnroe, P. McCullough, Frank McCrean, Julius McVicker, Mike McGarry, Herb McKenzie, Jas. J. McCormack, Noble McDonald, Fred McGuirk, Robt. McDowell, F. D. McEntee.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Cambridge, Mass., 22.
BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., 7-19.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30-June 19.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23-Indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12-Indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Gainesville, Tex., 14-19.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10-Indefinite.
CORRIGAN, EMMETT (Jos. M. Galties, mgr.): Chicago, Ill., June 7-Indefinite.
DODGE, SANFORD (Conrad, Neb., 15, North Platte 16, Gothenburg 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1-19, 2-19, 3-19, 4-19, 5-19, 6-19, 7-19, 8-19, 9-19, 10-19, 11-19, 12-19, 1-20, 2-20, 3-20, 4-20, 5-20, 6-20, 7-20, 8-20, 9-20, 10-20, 11-20, 12-20, 1-21, 2-21, 3-21, 4-21, 5-21, 6-21, 7-21, 8-21, 9-21, 10-21, 11-21, 12-21, 1-22, 2-22, 3-22, 4-22, 5-22, 6-22, 7-22, 8-22, 9-22, 10-22, 11-22, 12-22, 1-23, 2-23, 3-23, 4-23, 5-23, 6-23, 7-23, 8-23, 9-23, 10-23, 11-23, 12-23, 1-24, 2-24, 3-24, 4-24, 5-24, 6-24, 7-24, 8-24, 9-24, 10-24, 11-24, 12-24, 1-25, 2-25, 3-25, 4-25, 5-25, 6-25, 7-25, 8-25, 9-25, 10-25, 11-25, 12-25, 1-26, 2-26, 3-26, 4-26, 5-26, 6-26, 7-26, 8-26, 9-26, 10-26, 11-26, 12-26, 1-27, 2-27, 3-27, 4-27, 5-27, 6-27, 7-27, 8-27, 9-27, 10-27, 11-27, 12-27, 1-28, 2-28, 3-28, 4-28, 5-28, 6-28, 7-28, 8-28, 9-28, 10-28, 11-28, 12-28, 1-29, 2-29, 3-29, 4-29, 5-29, 6-29, 7-29, 8-29, 9-29, 10-29, 11-29, 12-29, 1-30, 2-30, 3-30, 4-30, 5-30, 6-30, 7-30, 8-30, 9-30, 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KANSAS CITY JOURNAL, MONDAY, JUNE 7TH.
Miss Maude Leone, stock star leading woman of the Burwood, Omaha, was specially engaged for the role of Meta, the banker's wife, and with Mr. Lonergan playing the title role, and Mr. Stevenson the artist, the paramount trio of the play is admirably interpreted. Miss Leone plays Meta convincingly throughout. She is ideally equipped physically and is an excellent actress. She dresses the role strikingly, her gown being really remarkable in its way. It is probably the heaviest gown ever worn on the stage, weighing seventy-six pounds. It is a scintillating mass of cut glass beads, requiring two years in the making and using something like 5,000 beads. Miss Leone had it made from her own design for "Sapho."

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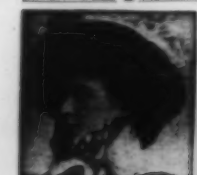
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